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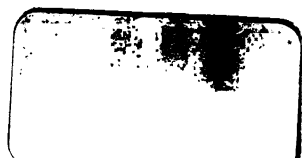
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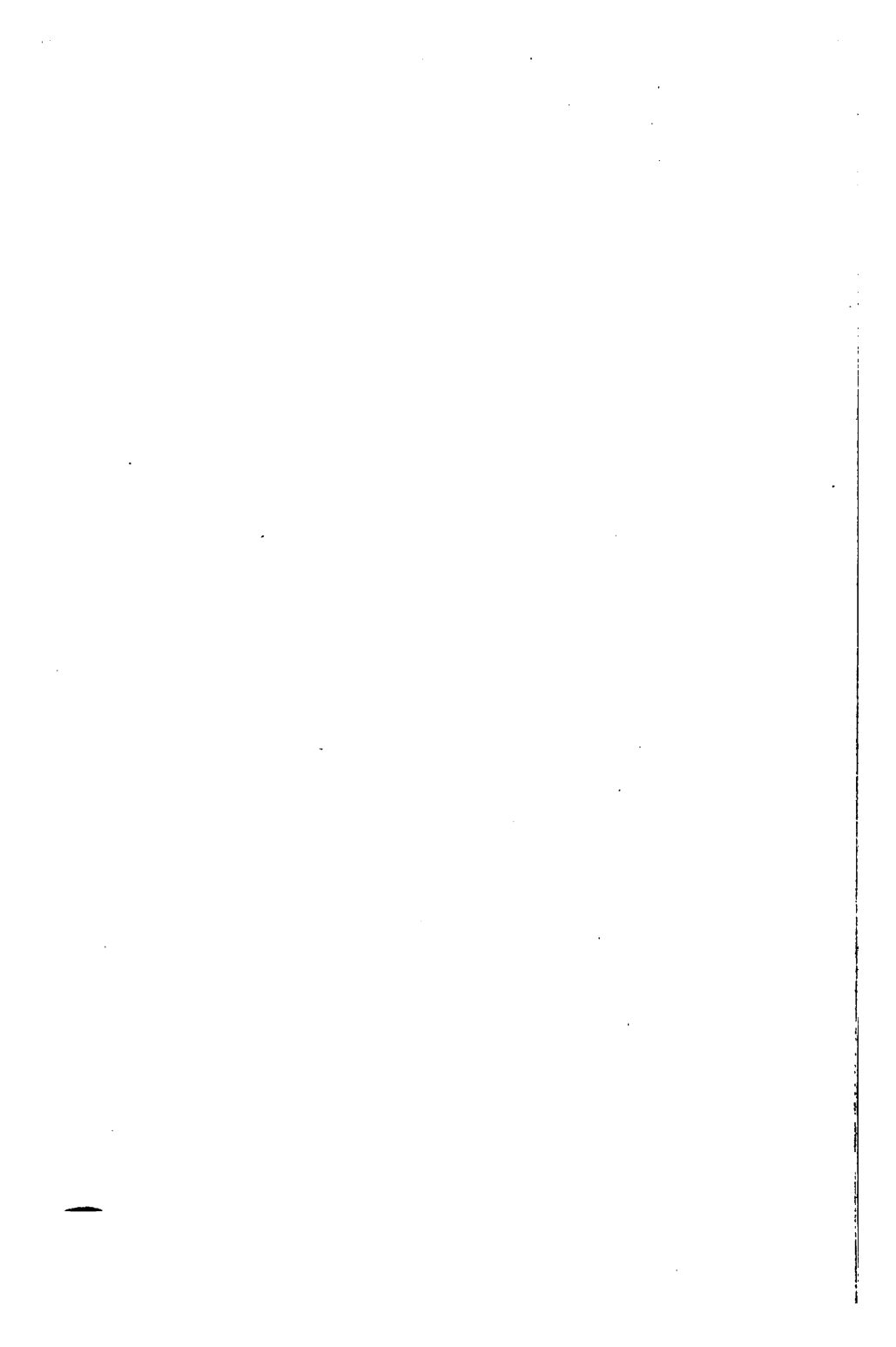
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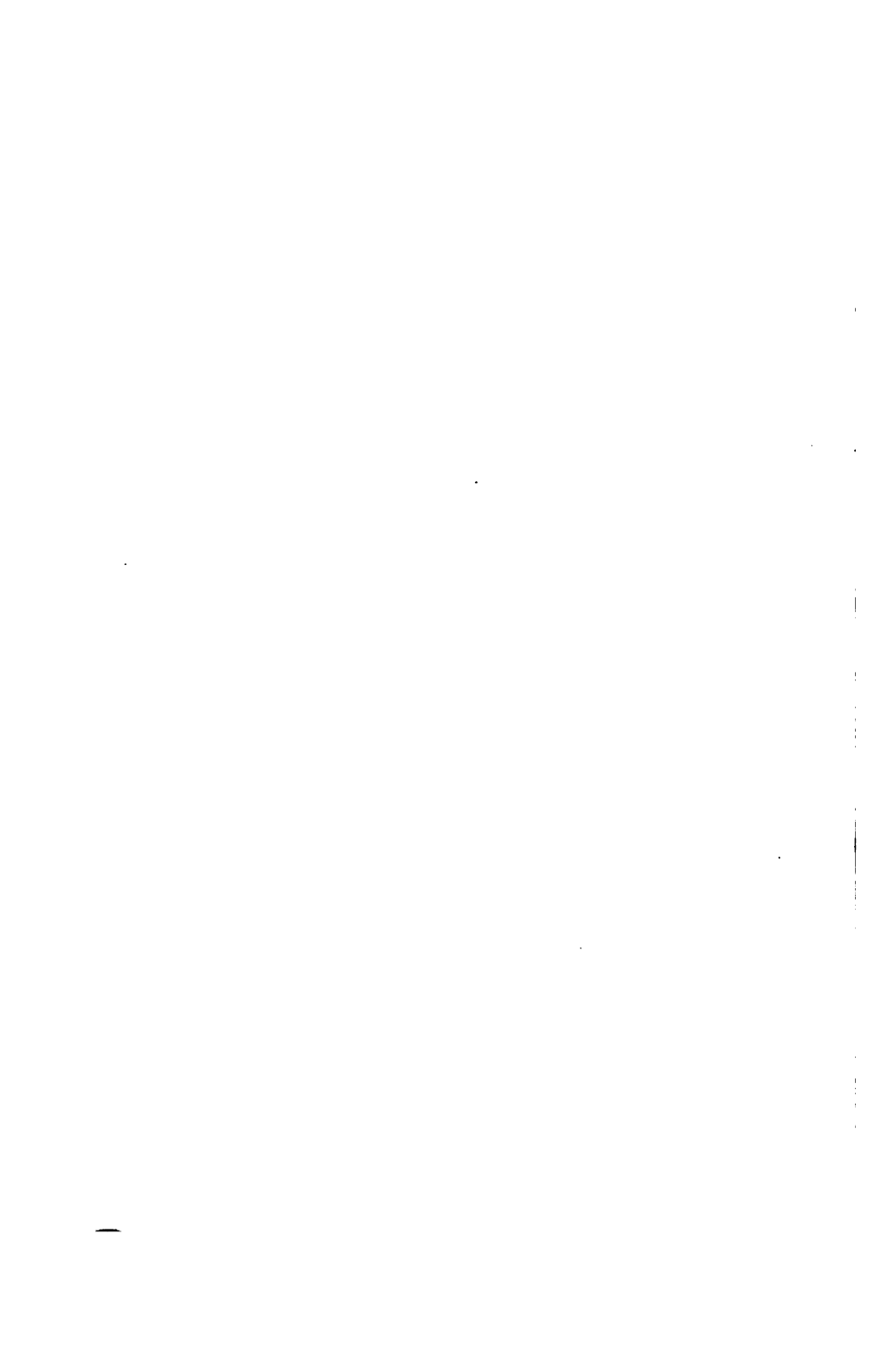
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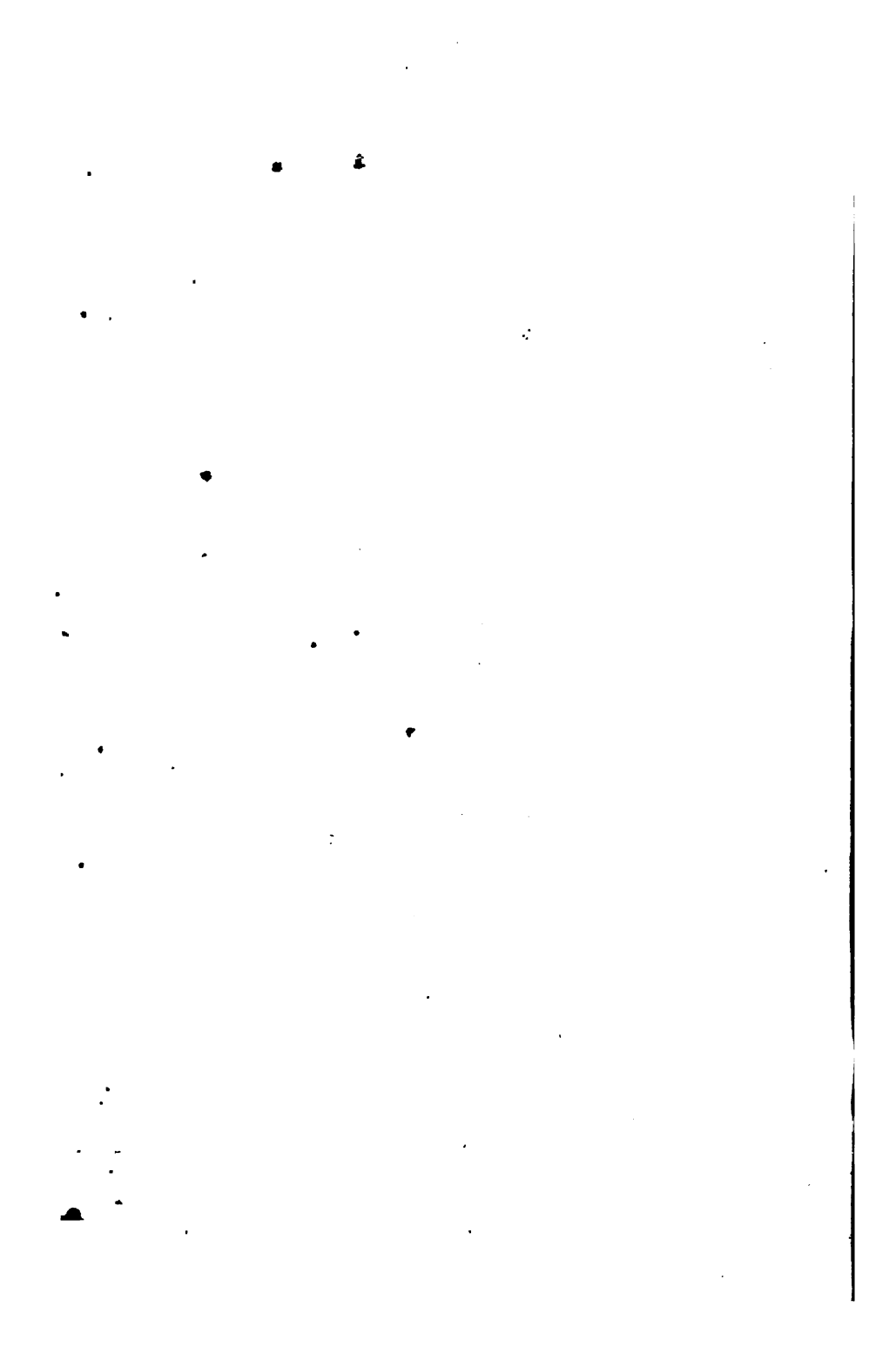
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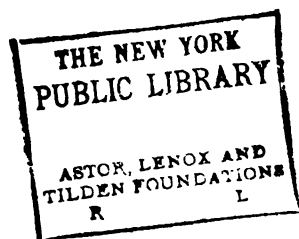














Truly Yours
A. A. Griffith

A DRILL BOOK

FOR PRACTICE OF THE

PRINCIPLES OF VOCAL PHYSIOLOGY,

AND ACQUIRING THE ART OF

ELOCUTION AND ORATORY,

COMPRISING ALL THE ESSENTIAL ELEMENTS OF

VOCAL DELIVERY AND GESTURE,

FOR

COMMON AND PARISH SCHOOLS, COLLEGES, AND PRIVATE LEARNERS.

BY

ALLEN AYRAULT GRIFFITH, M.A.

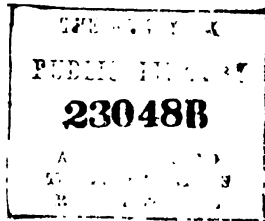
AUTHOR OF "LESSONS IN ELOCUTION."

CHICAGO:

ADAMS, BLACKMER, AND LYON.

NEW YORK: A. S. BARNES & Co.

1868.



Entered according to Act of Congress, in the year 1868, by

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of Illinois.

INTRODUCTORY SUGGESTIONS.

A DRILL BOOK for training in *Elocution* and *Oratory*, should be *practical* rather than *theoretical*. It should furnish concise definitions, as acknowledged by the best authorities, with brief and varied examples for individual and class practice, by which an interest in the general subject may be excited, the *taste* formed, and the mind of the student led to just conclusions as to what is right and appropriate in the delivery of extemporaneous or written discourse. We do not intend to say that instruction or drill in elocution can create the essential powers of a speaker, but it can and will improve and direct those powers.

From a well-devised practical system of Elocution, we look for no more than we are every day receiving from established arts. All men speak and reason; for these acts, as far as we know, are as natural as passion; but the arts of Grammar, Logic, Rhetoric, and Elocution, teach us to do those things in the *best* manner. For the systematizing of the principles of art, signifies the teaching of the best manner of execution in said art.

There is a will in man, with a system of muscles, which the common calls of exercise render obedient to that will, and which thereby produces motion in every direction not forbidden by nature. Now, there is scarcely a boy of any physical activity or enterprise, who does not, on seeing an accomplished skater, desire to imitate him; to catch and keep the centre of gravity through all the varieties of balance and motion. Yet this will not prevent his fall, on a first trial, however natural the tie between his will and all his muscles may be. The truth is, that without long experience, he knows not what is to be done; or, if he knows, he is unable to effect it. With some analogy to this case, there are many persons, not destitute of feeling or passion, who have a pretty fine command of the voice on the common occasions of life, but who betray a

faltering tongue if they attempt to imitate the varied powers of the long-practiced speaker. When the voice is prepared by elementary training, the feeling which prompts the expression will find the *pliant and strengthened* organs ready to furnish a satisfactory and elegant accomplishment of its designs.

Passion, says a writer, knows *more* than art. It *may* know more than art; but art sometimes knows *better* than passion. The display of the passions on memorized discourse, is not always addressed to those who are under the sympathetic influence of those passions. When it is so, or when, at moments, the speaker can raise that sympathy, all is right that passion does. When, however, we are in that state of deliberation which contemplates what passion should be, there arises such comparisons between what we feel ourselves and what we ought to feel, that we are obliged to call up, from taste, some ideal rule to settle an uncertainty of opinion.

It is the opinion of many that the fear of failure, on account of the want of a knowledge of the principles of elocution, deters many speakers from a forcible and clear exhibition of ideas and emotions. They wisely prefer monotony and tameness to affectation or rant. We claim that the practice of the principles of elocution gives confidence; and if the training is continued until it becomes a *habit*, it becomes a part of the personal talents of the man. We have presented herein the results of twelve years' experience in voice culture; and it will be found that the descriptions and directions contained in this course are so simple, and the exercises and examples so numerous, that the comprehension of the science of elocution will be comparatively easy, and the application of them in practice so clearly illustrated that there will be little difficulty in making them our own.

The plan will commend itself to thoughtful students, as it begins with Vocal Physiology and ends with Expression, in which are applied all the elements of Elocution, Articulation, Quality, Pitch, Transition, Force, Stress, Time, Emphasis and Inflection, Pauses and Personation.

Some suggestions are made to clergymen, and others who have had experience in speaking, but who can not modulate the voice, or who suffer from throat affections, caused by improper vocalization or imperfect breathing. These suggestions have been of great value in like circumstances.

Exercises may be selected for almost all grades of students, undergraduates, graduates, and professional men. For youth especially, the practice of Gesture is commended, as an agreeable and graceful style once formed will not be forgotten.

In diagrams, models, plain and practical simplicity, this book offers much that is *new*. For most valuable help in its preparation, acknowledgements are due *Professor A. M. Bell*, of London, England; *Dr. Gilbert Austin*, England; and *Dr. Weaver*, of this country, whose elaboration of Dr. Rush's system is most complete.

Hoping that a convenient Drill Book of Exercises, complete and cheap, containing all that is essential, will encourage the study of Elocution and voice culture in all our schools in this country, this manual is committed to the public.

A. A. G.

BATAVIA, May, 1868.

LESSONS IN ELOCUTION.

By ALLEN A. GRIFFITH, A.M.

SEVENTH EDITION—REVISED AND IMPROVED.

Price, \$1.50.

THIS popular book contains a concise statement of the Principles of Elocution, with numerous Selections analyzed for practice. The prose and poetical Selections are unsurpassed in variety and freshness, being mostly taken from the first of living orators and writers. Every style of Oratory, from grave to gay, is represented; nor are choice gems of literature and poetry omitted. No better book for Classes in Reading and Declamation, could be found.

RECOMMENDATIONS:

"I cordially recommend the work to Elocutionists, and to the teachers and friends of the Public Schools; and predict for it a wide and rapid sale."

NEWTON BATEMAN, Supt. Pub. Inst. of Illinois.

"Prof. Griffith has given us an excellent book. He has exhibited the practical principles of the art in such a way that they may be applied with much ease and precision."

J. M. GARGOY, Regent Illinois Industrial University.

"I cheerfully and heartily recommend this work to the Teachers of this State."

JOHN G. McMINN, Supt. Pub. Inst. of Wis.

"I have met with no work upon the subject which seems to me so well calculated to excite the interest and enthusiasm of the students of this beautiful art."

WM. F. PHELPS, Supt. Normal School, Minn.

TESTIMONIALS.

As an evidence of PROFESSOR GRIFFITH's success in teaching Elocution and Oratory, the following voluntary testimonials are presented:

OBERLIN COLLEGE, August 23, 1867.

PROFESSOR A. A. GRIFFITH having been employed by the authorities of the College to instruct the students in elocution and oratory, has just completed a course of five weeks, to the entire satisfaction of students and faculty. He has had very large classes, and awakened the greatest enthusiasm in them all, showing himself the perfect master of his profession. He has wonderful powers to awaken interest, inspire the timid with courage, and develop the capacities of all. He has done a work here which will be lasting in its effects. The interest awakened in the classes has not exceeded the interest of the whole community in Professor Griffith's Public Readings. His power and flexibility of voice, his skill in all manner of expression, are unsurpassed. He leaves us with the esteem and warm regard of all who have come in contact with him.

JOHN M. ELLIS,
Prof. of Int. Phil. and Rhetoric, Oberlin Col.

UNIVERSITY OF NOTRE DAME, Ind.,
March 27, 1867.

PROFESSOR A. A. GRIFFITH:

Respected Sir,—We turn aside from our custom, and present you this expression of our regard. Having been associated with you during your extended course of illustrative lectures upon Elocution and Oratory, admired your great ability to render attractive and simple the principles which are at the foundation of vocal power in reading and speaking, witnessed your unflinching zeal, your patience, and above all, your royal models, as presented in your extemporaneous addresses and miscellaneous readings, we are prepared to render judgment, and would herewith offer our unqualified esteem and commendation. May we add, sir, that finding in you the patron and friend of liberal culture, and a type of the polished scholar and orator, we shall expect, from your exertions in our literary institutions, a revival of that Athenian love of oratory and eloquence which has recently been so much neglected, not only in this country, but in Europe.

For the furtherance of this object, in behalf of the Faculty, I subscribe myself
Your admirer and friend,
W. CORBY, Pres't.

St. MARY'S ACADEMY, NOTRE DAME, Ind.,
March 20, 1867.

PROFESSOR GRIFFITH has given our young ladies of the Academy a series of practical lectures on Elocution, for nearly a month. We take pleasure in declaring our entire satisfaction. There is only one voice among teachers and pupils—all unite to testify that he is a complete master in his profession. As an earnest of the high esteem of his ability and gentlemanly character, we have made an arrangement with him for another series of lectures during the next school year.

SISTER M. CHARLES, Supt.

[From an Editorial in the *National Intelligencer*, Washington, D. C.]

ELOCUTIONARY TRAINING.—In no department of education has there been a greater improvement in the last quarter of a century, perhaps, than in that of reading and oratory. The men and women who were trained in our colleges and seminaries thirty and forty years ago, can bear witness to the meagre and imperfect system which was prevalent even in the best institutions of learning at that period, while in those of a secondary order the instruction was hardly better than no instruction at all.

We have seen many teachers before classes in this branch early and late since our school life, and have observed the gradual improvements which have been introduced in the business, but have, we believe, never seen what impressed us as a better instructor in the study than we saw a few days since on a visit to the large class of young men under a system of drill by Professor Griffith, in connection with the Columbian Law School of this city. We did not, on entering the classroom, think we had time to remain but a few minutes, and yet we were retained by his singularly excellent and entertaining method much more than an hour.

[From an Editorial in the *Oberlin News*,
August, 1867.]

INSTRUCTION IN ELOCUTION AND ORATORY.
—Professor Griffith is engaged in giving drill exercises to about four hundred of the College and Preparatory students. As an instructor, he obeys the Divine injunction, to do with all his might whatever his hands find to do. * * * He assumes that all may improve in manner of delivery of speech, by practice, as they may improve in Rhetoric, Mathematics, and Languages, and no student ought to be satisfied with present attainment in Elocution and Oratory, any more than they are contented with their present knowledge in any other department of education. * * * It is the universal opinion of College men who know him, that he occupies the place as an instructor and lecturer upon Elocution and Oratory which Guyot and Agassiz occupy in Geography and History, and the natural sciences.

GEORGETOWN COLLEGE, D. C.,
May 9, 1867.

ALLAN A. GRIFFITH, A.M., Professor of Elocution:

Dear Sir,—The admirable manner in which you have explained your principles and practice of Elocution, merits our congratulations. All agree that your lessons were a decided success. Having been present myself at all the lectures before the students, and also participated in the special practice with the Fathers and scholastics, I most heartily concur in all their commendations. I must add, too, that the proficiency of the students has exceeded my expectations. I hope that your success will be as great elsewhere as it has been here. It is a pleasure, as I deem it a duty, to recommend you warmly to all who wish to obtain this elegant and necessary, but too often neglected ac-

complishment. Trusting that we shall meet again, I remain, very respectfully yours,

JAMES A. WARD,
Prefect of Schools and Prof. of Rhetoric.

[From Very Rev. E. BORIN, Father Provincial, etc.]

PROFESSOR GRIFFITH, of Illinois, is now closing, in our institution, a course of lectures on Elocution, which have detained him nearly a month among us. I am happy to bear testimony not alone to his complete success here and at St. Mary's, in the branch of education he so admirably teaches, but to the universal regret his departure creates among teachers and pupils. As a proof of my entire satisfaction, I have advised the Superiors to re-engage him for next year.

NOTRE DAME, Ind., March 20, 1867.

READING.—Professor Griffith's entertainment last evening was a complete success in every respect. The hall was literally packed. No elocutionist or public reader has ever taken so firm a hold on our literary citizens. The professor is a most accomplished master of the divine art of utterance, and has been so untiring as a student that he is full of his subject, and draws from every author with equal freedom, and renders every selection with surpassing power. The exercises last evening were a fitting termination to a highly successful engagement with the Georgetown College and the Columbian College Law School.—*Washington Chronicle*, Dec. 24, 1867.

UNIVERSITY OF CHICAGO, Oct. 26, 1866.

PROFESSOR A. A. GRIFFITH:

My dear Sir,—I presume you received notice from Mr. Bentley, Secretary of our Board, of your election to a Professorship in the University, in accordance with your proposal. We are extremely anxious to hear from you, and to have you with us again. Yours truly, J. C. BURROUGHS, Pres't.

Similar letters and testimonials have been received from President and Faculty of the following institutions: State University of Iowa, at Iowa City; Cornell College, Mount Vernon, Iowa; Eureka College, Illinois; Clarke Seminary, Illinois; Rock River Seminary, Illinois; Garrett Biblical Institute; North-Western Female College; North-Western University, Evanston, Illinois; Rockford Female Seminary, etc., etc.

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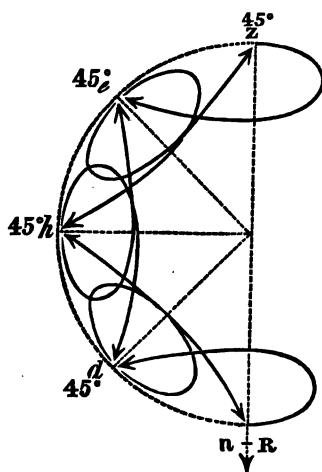
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TRANSITIONAL MOVEMENTS OF THE ARMS.

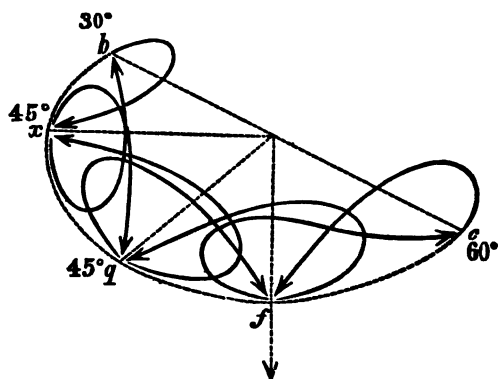
The following diagrams exhibit the *preparatory* motions which take place in graceful transition from point to point. The exercise which is introduced by the diagrams, will be found profitable as a general calisthenic drill, for a school or class; and may be given once or twice a day, for the term, with the greatest profit.

(I.) VERTICAL MOVEMENTS.



EXPLANATION. — Transitional movement from R (*rest*) to d (*downwards*); d to h (*horizontal*); h to e (*elevated*); e to z (*zenith*); z to e; e to h; h to d; d to n (*nadir*.)

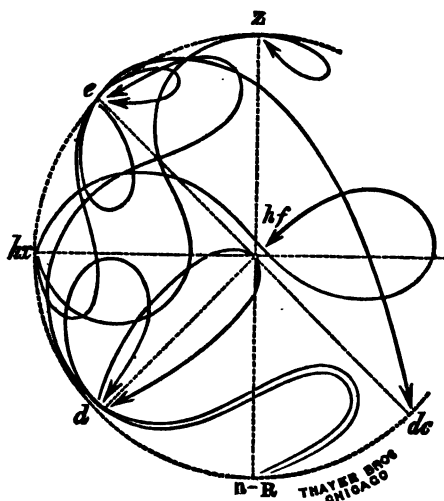
(II.) TRANSVERSE MOVEMENTS.



EXPLANATION.—Transitional movement from *c* (*across the body*); to *f* (*forward*); *f* to *q* (*oblique*); *q* to *x* (*extended*); *x* to *b* (*backward*); *b* to *x*; *x* to *q*; *q* to *f*; *f* to *c*.

In graceful UNIMPASSIONED delivery, the *lines of preparation* may be much more *sweeping and varied*; thus:

EXERCISES ON GRACEFUL TRANSITIONS.

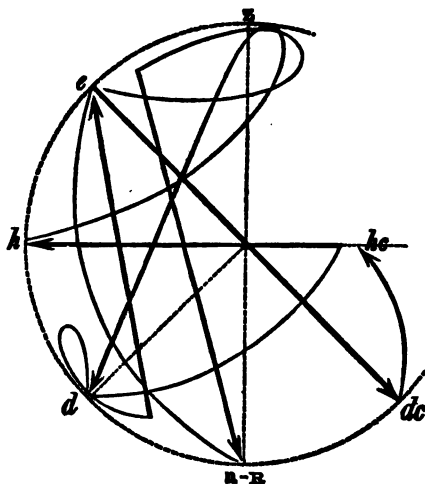


EXPLANATION.—R to *d*; R to *e*; *d* to *d*; *h* to *e*; *h* to *s*; *hs* to *hf*; *e* to *ds*.

XII. TRANSITIONAL MOVEMENTS OF THE ARMS.

In **STRONG PASSION**, the *preparations* will be *simple* but *extensive*, and the *accentual* lines *bold* and *straight*; thus:

EXERCISES ON PASSIONATE TRANSITIONS.



EXPLANATION. — R to *dc*, rebounding to *hc*; *d* to *h*; *d* to *e*; *h* to *d*; *d* to *n*.

NOTE. — For the motions of the *left* hand, follow the lines of the diagrams held before the eye; for those of the *right* hand, trace the lines as reflected in a mirror.

DRILL BOOK.

DEFINITIONS.

ELOCUTION is the embodying form, or outward expression, of eloquence, dependent upon exterior accomplishments, and cultivation of the vocal organs.

ELOQUENCE is the soul, or animating principle, of discourse, dependent upon intellectual energy and attainments.

ORATORY is the complicated and vital existence, resulting from the perfect harmony and combination of elocution and eloquence.

ELOCUTION, as a science, consists of rules for the just delivery of Eloquence. As an art, it is Oral Eloquence, or Oratory.

We study elocution, to acquire every *external grace* and accomplishment with which the delivery of oral language should be accompanied, whether in reading, recitation, or extemporaneous discourse.

The exercises in the following pages are arranged: **FIRST**, with reference to "*Physical Culture*;" **SECOND**, "*Voice Culture*;" **THIRD**, "*Expression*."

ANALYSIS OF PRINCIPLES.

MANAGEMENT OF THE BODY, in *Sitting, Standing, Gesture, and Use of the Breath*.

THE VOCAL ORGANS—Description and Use in *Articulation*.

ALPHABETICAL ELEMENTS, with their *Combinations*.

ELEMENTS OF EXPRESSION.

QUALITY.	{ Pure. Impure.	{ Orotund. Guttural. Aspirate. Tremor.	PITCH.	{ Diatonic Scale. Chromatic Scale.
FORCE and STRESS.	{ Radical. Vanishing. Median. Compound. Tremor.		TIME.	{ Quick. Very Quick. Moderate. Slow. Very Slow.
PAUSES.	{ Grammatical. Rhetorical.		INFLECTION.	{ Rising. Falling. Circumflex. Wave.

TRANSITION, PERSONATION, AND EXPRESSION.

APPLICATION OF PRINCIPLES AND PRACTICE.

PHYSICAL CULTURE.

Gymnastic and calisthenic exercises are invaluable aids to the culture and development of the bodily organs, for purposes of vocalization.

The organs of the voice require vigor and pliancy of muscle, to perform their office with energy and effect.

Before proceeding to the vocal gymnastics, it is indispensable, almost, to practice a series of muscular exercises, adapted to the expansion of the chest, freedom of the circulation, and general vitality of the whole system. We suggest the following :

First, stand firmly upon both feet, hands upon the hips, fingers in front, head erect, so as to throw the larynx directly over the wind-pipe, in a perpendicular line; bring the arms, thus adjusted, with hands pressed firmly against the waist, back and down, six times in succession; the shoulders will be brought down and back, head up, chest thrown forward. Keeping the hands in this position, breathe freely, filling the lungs to the utmost, emitting the breath slowly. Now bring the hands, clenched tightly, against the sides of the chest; thrust the right fist forward—keeping the head up and chest forward, whole body firm; bring it back, and repeat six times; left the same; then both fists; then right up six times; then left; then both; then right, down six times; left, the

same; then both. Now clench the fists tightly, and press them under the arm-pits, throwing the chest as well forward as possible, shoulders down and back, head erect; thrust the fists down the sides, and return, six times, with the utmost energy. Now, keeping the head, shoulders and chest still the same, extend the hands forward, palms open and facing, bring both back as far as the bones and muscles of the shoulders will admit, without bending arms at elbows. Now thrust the body to the right, knees and feet firm, and strike the left side with open palms, vigorously; repeat, with body to the left. Now, with arms akimbo, thrust the right foot forward (kicking) with energy, six times; left, same. Now place the clenched fists in the small of the back, with great force; throw the whole body backwards, feet and knees firm, filling the lungs to the utmost, and uttering, as you go over, the alphabetical element, "a," then long "o," then long "e." If these movements have been made with great energy and precision, the blood is circulating freely, and the whole body is aglow; and you are ready now for vocal exercises.

Notice that the exercises include about *one hundred and ten movements*, and may be made in about *five minutes*, when understood; and they are so varied as to call into use *almost every muscle of the body*.

They should be repeated daily, with increasing energy.

HOW TO SIT.

In reading, speaking, or singing, the student should sit erect, with both feet resting upon the floor; head up, so as to use the whole trunk in respiration. To rise in concert and in order, a class should bring the right foot back, advance left three or four inches, and when up, rest the principal weight of the body upon the right foot. This will place the whole class in *first position*.

RHETORICAL GESTURE.

GESTURE is the various positions and movements of the body, or of its different parts, employed in vocal delivery; for it embraces that part of language which is addressed to the eye, as distinguished from the voice, which is addressed to the ear. Graceful and appropriate gesture renders intonation much more pleasing and effective.

The first movement of gesture generally corresponds to the natural tones of the voice, and are the voluntary visible symbols of expression, produced by the stronger passions of the mind. These are: 1. The motions of the muscles of the face. 2. The change of the color of the countenance. 3. The expressiveness of the eyes. 4. Some sudden

instinctive movements, extending to different parts, and sometimes to the whole of the body. These are the results of the sympathy existing between the action of the mind and the different parts of the body; and more or less of them are always manifested by every one who, when speaking, *FEELS what he says*.

From this, then, it will appear that *Gesture* is but an accompaniment of vocal intonation, and, for the most part, the natural result of an efficient execution of the elements of expression in a good delivery.

As the feet and lower limbs seem to be the foundation, we shall begin by giving their different positions. The student should be careful to keep the body erect.

A good voice depends upon it. An instrument, to produce a good tone, must be kept in tune.

The practice of *Position* and *Gesture* will prove a valuable aid in physical culture, and in acquiring a graceful address.

We have but two *Primary* positions of the feet, in speaking:



FIRST POSITION.

First—The body rests on the right foot, the left a little advanced, left knee bent.

Second—The body rests on the left foot, right a little advanced, right knee bent.



SECOND POSITION.

We have two other positions, which are called *Secondary*. They are assumed in argument, appeal, or persuasion. The first secondary position is taken from the first primary, by advancing the unoccupied foot, and resting the body upon it, leaning forward, the *right* foot brought to its support.



THIRD POSITION, OR FIRST SECONDARY.



FOURTH POSITION, OR SECOND SECONDARY.

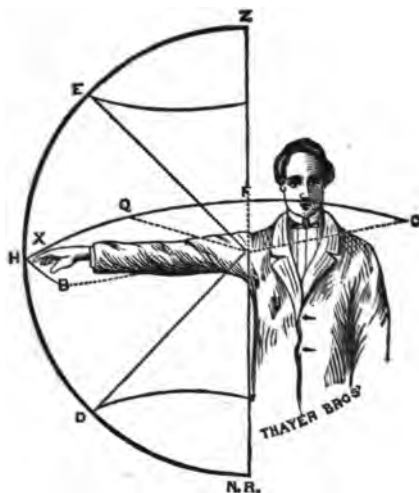
The second secondary position is the same as the first, the body resting upon the right foot.

In assuming these positions, all movements should be made with the utmost simplicity, avoiding "the stage strut and parade of the dancing master."

Advance, retire, or change, with ease, except when the action demands energy, or marked decision. Adopt such positions only as consist of manly and simple grace, and change as the sentiment or subject changes, or as you direct attention to different parts of the audience. Avoid moving about, or "weaving," or moving the feet or hands while speaking.

All action should be graceful in mechanism, and definite in expressiveness.

Either arm may move with grace to the extent of half a circle, vertically or horizontally. The extremities of the semi-circle, the middle, and a point intermediate to the middle and each extreme, give five elevations and five transverse directions—in all twenty-five points—for gesture with either arm, thus:



VERTICAL SEMI-CIRCLE.—*s*, zenith; *e*, elevated; *h*, horizontal; *d*, downwards; *n.r.*, nadir or rest.

TRANSVERSE SEMI-CIRCLE.—*c*, across the body; *f*, forwards; *q*, oblique; *x*, extended; *b*, backwards.

Motions *towards the body* indicate self-esteem, egotism, or invitation; *from the body*, command or repulsion; *expanding gestures* express liberality, distribution, acquiescence, or candor; *contracting gestures*, frugality, reserve, or collection; *rising motions* express suspension, climax, or appeal; *falling motions*, completion, declaration, or response; *a sudden stop* expresses doubt, meditation, or listening; *a sudden movement*, decision or discovery; *a broad and sweeping range* of gesture illustrates a general statement, or expresses boldness, freedom, and self-

possession; a *limited range* denotes diffidence or constraint, or illustrates a subordinate point; *rigidity of the muscles* indicates firmness, strength, or effort; *laxity* denotes languor or weakness; *slow motions* are expressive of gentleness, caution, deliberation, etc.; and *quick motions*, of harshness, temerity, etc.

RELATIVE POSITIONS OF THE HAND AND ARM IN MOTION.



Arm rising.



Hand hanging downwards.



Arm falling.



Hand pointing upwards.



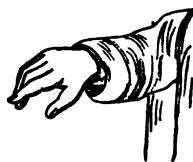
Arm moving outwards.



Hand pointing across the body.



Arm moving inwards.



Hand pointing outwards.

INTRODUCTION TO AN AUDIENCE.

The speaker should present himself to the audience with modesty, and without any show of self-consequence; and, at the same time, he should avoid obsequiousness, and every thing opposed to *true dignity* and *self-respect*. His countenance should be *composed*; he should feel the importance of the subject and of the occasion. He should not stare, nor hasten too much to begin. Be deliberate and calm, and be in possession of your *self-possession*.

POSTURES OF THE HANDS AND FINGERS.

The prevention of awkwardness, and a security of expressiveness and grace, may greatly depend on the natural and agreeable positions of the hands and fingers. Every one knows that we can, with the hand, *call or dismiss, invite or repel, threaten or supplicate, ask or deny, encourage or discourage, show joy or sorrow, detestation or fear, admiration or respect*, and how much farther their power of expression may be extended, is difficult to say.

The *palm up* generally indicates elevated sentiments; palm down, the reverse. The other expressions will be governed by feeling.

Fig. 1.



He may now, with a suitable deliberation, and with a step of moderate firmness and length, take his position with his face directed to the audience. A bow, being the most marked and appropriate symbol of respect, should be made on the last step going to his place upon the platform. The final bow, on leaving the stage, may be made on the left foot second, if it be suitable.

In making a graceful bow, there should be a gentle bend of the whole body; the centre of gravity should be kept near the heel of the advanced foot, so as not to throw the weight of the body on the ball of it; the eyes should not be permitted to fall below the person addressed; and the arms should lightly move forward, and a little inward, as they naturally do when the body is bent, but without any apparent voluntary

effort. (See Fig. 1.)



Truly Yours
S.

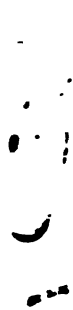
THE HAND.

THE HAND IS THE ORGAN OF CONSTRUCTION, OR ILLUSTRATION. IT IS THE ORGAN OF FIRMNESS, STRENGTH, AND VARIETY. IT IS THE ORGAN OF VARIETY, AND VARIOUS ARE THE POSITIONS OF THE HAND, AND GREAT MOTIONS.

THE HAND AND ARM IN MOTION.



Hand hanging down.



Hand pointing up.



Hand pointing across.



* Hand pointing outwards.

TO AN AUDIENCE.

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and, at the same time, he should
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THE HANDS AND FINGERS.

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Fig. 2.

On raising himself into the erect position from the introductory bow, the speaker should fall back into the first position of the advanced foot. (See Fig. 2.) In this position he commences to speak. Mr. President, Mr. Speaker, Fellow-Citizens, etc. This may be called the speaking attitude of the feet and body.

Students, or individuals, should here stop and train themselves for some time. Pupils at school, and those at academies and colleges, too, may be trained in classes on the bow, combined with the changes of the position of the feet. As the pupil advances to any of the second positions, let him occasionally be directed to advance with a bow, and fall back again into the speaking attitude. This may be done at first in the class, and afterward separately before the class, by fronting the class as an audience. The following

figures illustrate action in speaking:

3.



"Around me are
the beautiful things of
earth."

4.



"Yonder a boat tossed
high on the waves!"

5.



"See! she rocks!"

6.



"How frightful the scene!"

7.



"Behold how beautiful are the clouds!"

Students should never be called upon to recite before an audience until they have been trained in the *positions* and *gestures*.

The stroke of the hand terminates on the emphatic word. Be careful not to "saw the air" with the hands; move them in curved lines. They should move steadily, and rest on the emphatic word, returning to the side after the emotion is expressed that called them into action.

In the following sentences, the emphatic word upon which the hand rests is italicized.

1. "They grew in beauty *side* by *side*."
2. "They filled one *home* with glee." (Both hands—middle circle—palm up.)
3. "Their *graves* are severed *far* and *wide*." (Right hand on "graves"—lower circle—rising to middle circle on "far" and "wide," and extending to the right.)
4. "'Neath *mount* and *stream* and *sea*." (The hand moves upward to upper circle on "mount," and falls to lower circle on "stream" and "sea.")

Do not repeat the same gesture in a stanza or paragraph. In the following lines the palm of the right hand is up, on the word "reward," directed to the middle circle in front, and on the word "spurns" it is down, and moves to the right. It is brought to the heart on the word "bosom," and middle finger is pressed inward; on the word "high" it is directed upward to upper circle, palm up, etc., etc. Continue the gestures without duplicating either to the end of the quotation:

And his *reward* you ask! Reward he *spurns*,
 For him the father's generous *bosom* burns;
 For him on *high* the widow's *prayer* shall go;
 For him the *orphan's* pearly tear-drops *flow*,
 His boon the richest e'er to mortals given —
 Approving *conscience* and the smile of *Heaven*.

These exercises may be repeated until the *awkward* and *ungraceful* can make them elegantly. Even children in the primary school may be benefitted by this drill. We add other sentences for "*combination exercises*" in gesture, position, and voice. They may be omitted until the student has practiced the voice exercises.

1.

The heart of the sleeper beats high in his breast,
 Joy quickens his pulse — all his hardships seem o'er,
 And a murmur of happiness steals through his rest —
 "Oh God thou hast blest me — I ask for no more."

Ah! what is that flame which now bursts on his eye?
 Ah! what is that sound which now larums his ear?
 'Tis the lightning's red glare, painting hell on the sky!
 'Tis the crash of the thunder, the groan of the sphere!

He springs from his hammock — he flies to the deck;
 Amazement confronts him with images dire —
 Wild winds and mad waves drive the vessel a wreck —
 The masts fly in splinters — the shrouds are on fire!

2.

If ye are beasts, then stand here like fat oxen, waiting for the
 butcher's knife! If ye are men — follow me! Strike down yon guard,
 gain the mountain passes, and there do bloody work, as did your sires at
 old Thermopylæ!

3.

Look to your hearths, my lords!
 For there, henceforth, shall sit, for household gods,
 Shapes hot from Tartarus! — all shames and crimes!
 Wan treachery, with his thirsty dagger drawn;
 Suspicion, poisoning his brother's cup;
 Naked rebellion, with the torch and ax.

4.

I warn you, your labor is lost; you will not extinguish it, you will
 not confuse it. Far easier to drag the rock from the bottom of the sea,
 than the sentiment of right from the heart of the people!

5.

Quick! man the life-boat! see yon bark that drives before the blast!
There's a rock a-head, the night is dark, and the storm comes thick and fast.

6.

They did not *legislate*, they did not *enact*, but they *ordained* that the people of these United States should be *free*.

7.

Happy, proud America! The lightnings of *heaven* yielded to your philosophy; the temptations of earth could not seduce your patriotism.

8.

As Cæsar loved me, I weep for him; as he was fortunate, I rejoice at it; as he was valiant, I honor him; but as he was ambitious, I slew him. There are *tears* for his love; *joy* for his fortune; *honor* for his valor; and *death* for his ambition.

9.

Flash'd all their sabres bare,
Flash'd as they turned in air,
Sabring the gunners there,
Charging an army, while
All the world wonder'd:

Plunged in the battery-smoke
Right thro' the line they broke;
Cossack and Russian
Reel'd from the sabre-stroke
Shatter'd and sunder'd.
Then they rode back, but not,
Not the six hundred,

10.

Strike! — as said the anvil to the hammer —
Strike! and never let your iron cool!
Up head, my boy; speak bravely — never stammer,
For fear the world will set you down a fool!
We have no time allowed for shilly-shally,
But seventy years allotted to the best:
Down with the rock; plough up the fruitful valley;
Work out your purpose — leave to God the rest.

You have a purpose — should have — then begin it;
An honest, manly purpose is a power,
Which, if you straightway seize the minute,
Will make its progress surer every hour.
Build up your fortunes by it; lay them deeply;
Make your foundations sure; then, day by day,
Rear the great walls — a fortress — never cheaply —
Good purposes demand the great outlay.

Strength, faith, devotion — thought and resolution!
 These make your capital — these freely spend!
 Once sure of your design, the execution
 Needs all that you can give it — to the end!
 Oh! boy — man! what a world is in the keeping
 Of him who nobly aims and bravely toils;
 Wake to great deeds! we'll all have time for sleeping,
 When "we have shuffled off our mortal coils."

BREATHING EXERCISES.

Deep breathing with the lips closed, inhaling as long as possible, and exhaling slowly, is very beneficial.

Having inflated the lungs to their utmost capacity, form the breath into the element of long *o*, in its escape through the vocal organs. This exercise should be frequently repeated, as the voice will be strengthened thereby, and the capacity of the chest greatly increased. Do not raise the shoulders or the upper part of the chest alone when you breathe. Breathe as a healthy child breathes, by the expansion and contraction of abdominal and intercostal muscles. Such breathing will improve the health, and be of great assistance in continuous reading or speaking. Great care is necessary in converting the breath into voice. Do not waste breath; use it economically, or hoarseness will follow. Much practice on the vocal elements, with all the varieties of pitch, then the utterance of words, then of sentences, and finally of whole paragraphs, is necessary in learning to use the breath, and in acquiring judgment and taste in vocalizing. *Never speak when the lungs are exhausted. Keep them well inflated.*

SPECIAL DIRECTIONS FOR BREATHING.

1. Place yourself in a perfectly erect but easy posture; the weight of the body resting on one foot; the feet at a moderate distance, the one in advance of the other; the arms akimbo; the fingers pressing on the abdominal muscles, in front, and the thumbs on the dorsal muscles, on each side of the spine; the chest freely expanded and fully projected; the shoulders held backward and downward; the head perfectly vertical.

2. Having thus complied with the preliminary conditions of a free and unembarrassed action of the organs, draw in and give out the breath very fully and very slowly, about a dozen times in succession.

3. Draw in a very full breath, and send it forth in a prolonged sound of the letter *h*. In the act of inspiration, take in as much breath as you can contain. In that of expiration, retain all you can, and give out as little as possible, merely sufficient to keep the sound of *h* audible.

4. Draw in a very full breath, as before, and emit it with a lively, expulsive force, in the sound of *h*, but little prolonged, in the style of a moderate, whispered cough.

5. Draw in the breath, as already directed, and emit it with a sudden and violent explosion, in a very brief sound of the letter *h*, in the style of an abrupt and forcible, but whispered cough. The breath is, in this mode of expiration, thrown out with abrupt *violence*.

Each of the above exercises should be repeated often, by the student, in his room, or while walking; and may be given with the gymnastic exercises previously introduced.

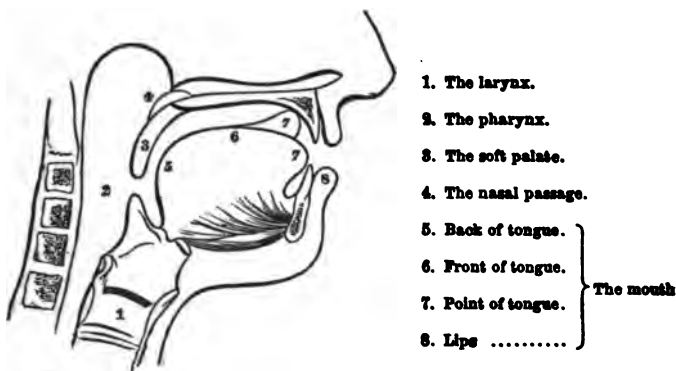
Utter this couplet as many times as possible, with one breath:

Come *one* — come *all*! This rock shall *fly*
From its firm base, as soon as *I*.

THE ORGANS OF SPEECH — HOW TO USE THEM.

The lungs constitute the bellows of the speaking apparatus. The larynx, the pharynx, the soft palate, the nasal passage, and the mouth, modify the breath into the elementary sounds of speech.

DIAGRAM OF THE ORGANS OF SPEECH.



The lungs are enclosed within the chest; and, in healthful respiration, they are acted on chiefly by upward pressure of the diaphragm, or midriff, which separates the chest from the abdomen, and this upward pres-

sure is caused by the contraction of the abdominal and dorsal muscles. (Notice the breathing of a healthy child.)

In faulty respiration, the sides of the chest are drawn in upon the lungs, to force out the breath, and the *natural action of the diaphragm is reversed*. This is exemplified by stammerers.

The breath, driven from the lungs, ascends the wind-pipe; and its emission is rendered audible only by the resistance which it meets with in the throat, the nostrils, or the mouth.

At the top of the wind-pipe, is the larynx — *the seat of the voice*. The larynx is, practically, a box, the cavity of which is susceptible of a multitude of modifications, affecting the pitch, force, and quality of the voice; though these may be modified, also, by the tongue, teeth, and lips. The orifice of the larynx, the glottis, may be perfectly closed, fully expanded, or contracted in any degree, by the different muscles and the elasticity of its different coats.

When the whole of the guttural passage is fully expanded, the passing breath creates no sound; but when the glottis, or aperture of the larynx, is definitely narrowed, by the action of the will, its edges vibrate, and produce the sound which is called voice.

VOICE is thus the result of vibration of the edges of the glottis, caused by the air being propelled through by the propelling power below.

The edges of the glottis have been named "vocal ligaments." Above the glottis, and forming part of the larynx, is what may be considered as a pair of lips, the aperture between which is called the "superior," or "false glottis." The latter, and the passage between the larynx and the mouth, are susceptible of a variety of changes of shape and expansion.

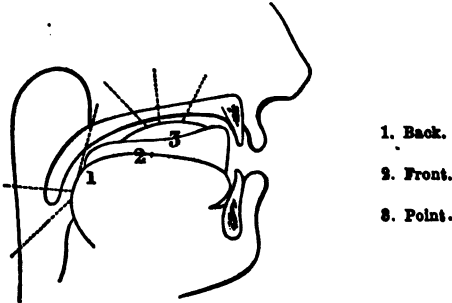
The passage between the larynx and the mouth is called the pharynx. This cavity is susceptible of various degrees of expansion and contraction; and these modifications of the pharynx, assisted by the position of the pendulous soft palate, play an important part in the formation of the elements of speech and expression.

The percussive effect of consonants results mainly from the elasticity of the muscles of the pharynx, which compress the breath behind the articulating organs, in proportion as the latter restrain its issue through the mouth. In forming the vowels, the pharynx is for one set of sounds *partially*, and for another set *fully*, expanded.

In front of the pharynx, is the mouth; and at the top of the pharynx, behind the soft palate, is the entrance to the nasal passages. When the soft palate is raised, it prevents the breath from passing into the nose; and when it is depressed, the breath flows through the nostrils, as well as into the mouth. The soft palate acts the part of a double valve, closing

the nasal passage by upward pressure, and closing the mouth by downward contact with the tongue. Both passages are shut in this manner, by forming the consonant "k." The oral passage is closed, and the nasal passage open, in forming "ng." Both passages are open in forming the French "in," "on," etc. And the oral passage is open, and the nasal passage shut, in forming the vowels.

The roof of the mouth is an arch; and the tongue, as its various parts—the back, the front, or the point—are presented to the back, the front, or the rim of the palatal arch, or the upper gum, gives a great variety of configurations to the channel of the mouth. (See out.)



From each of these configurations the passing breath or voice receives an audibly different effect, of vowel or of consonant quality. Further modifications result from the degree of contraction of the lips, the teeth, and the condition of the guttural passages.

To give the voice the full effect of round, smooth, and agreeable tone, the free use of the cavity of the mouth is indispensable; the whole mouth must be thrown open, by the unimpeded action and movement of the lower jaw.

A smothered, imperfect, and lifeless utterance, is the necessary consequence of restraint in the play of this most effective implement of speech. A liberal opening of the mouth is the only condition on which a free and effective utterance can be produced.

The teeth. These instruments, by their hard and sonorous texture, serve to compact and define the volume of the voice, while they aid one of the important purposes of distinct articulation in the function of speech. Used with exact adaptation to their office, they give a clear and distinct character to enunciation; but remissly exerted, they cause a coarse hissing, resembling the sibilation of the inferior animals.

The *lips*. These important aids to articulation, not only give distinctness to utterance, but fullness of effect to the sounds of the voice. Improperly used, they produce an obscure mumbling, instead of definite enunciation; and, too slightly parted, they confine the voice within the mouth and throat, instead of giving it free egress and emissive force. In vigorous speech, rightly executed, the lips are slightly rounded, and even partially, though not boldly, projected.

They thus become most effective aids to the definite projection and conveyance of vocal sound; they emit the voice well moulded, and, as it were, exactly aimed at the ear.

The following *cuts* will give some idea of the variety of opening, and form the teeth, lips, and mouth assume in uttering the long and short vowels. All do not *show* the teeth quite as much as is indicated in the cut, but all should *open* them as much:



1.

LONG. SHORT.

eve, in,
era, it,
eel. emit.



2.

LONG. SHORT.

age, edge,
ace, ell,
aim. egg.



3.

LONG. SHORT.

arm, am,
are, at,
arch. add.



4.

LONG. SHORT.

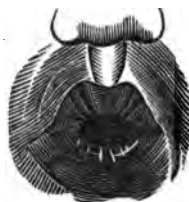
all, ox,
awe, odd,
or. what.



5.

LONG.

old,
ode,
own.



6.

LONG. SHORT.

ooze, pull,
coo, wool,
rule.



7.

LONG.

SHORT.

urn,
urt,
bur.up,
us.

We may now enter upon the study and practice of the elements of the English language, for the purpose of acquiring

A GOOD ARTICULATION.

A good articulation consists in giving every letter in a syllable its due proportion of sound, according to the standard of pronunciation, and in making such a distinction between the syllables of which words are composed, that the ear shall without difficulty acknowledge their number, and perceive at once to which syllable each letter belongs.

Where these particulars are not observed, the articulation is defective. A good articulation may be acquired by carefully repeating aloud, and in a whisper, the elements of the language. These elements are divided into three classes, *Vocals, Sub-Vocals, and Aspirates*. Vocals are pure voice, sub-vocals are part voice, aspirates pure breath.

The vowels, or vocal sounds, are arranged in the following table for individual and class practice :

A long, as in ale, fate.
A short, as in at, hat.
A Italian, as in arm, far.
A broad, as in all, fall.
E long, as in eve, mete.
E short, as in end, bend.
I long, as in ice, child.
I short, as in pin, whip.

O long, as in old, dome.
O short, as in ox, not.
O long, as in move, prove.
U long, as in mute, cube.
U short, as in up, tub.
U middle, as in pull, push.
Oh, as in oil, choice, noise.
Ou, as in out, sound.

Speak the word distinctly and then the element, exploding it with variety of force and on different notes of the scale. For flexibility of voice and good articulation, there is no better exercise than the utterance of the vowel elements with the different inflections, first rising, then falling, then the circumflexes. The practice of exploding the vocal elements with a Consonant prefixed, first a Sub-Vocal Consonant, then an Aspirate, is of great value in acquiring control of the mouth, teeth, and lips.

Sub-Vocals or Vocal Consonants should be treated, in the practice, as the Vocals in the preceding table. They are formed by the vibration of the Vocal chords, modified by the organs of speech :

<i>B</i> , as in bat, bag.	<i>R</i> , (<i>trilled</i>), run, rap.
<i>D</i> , as in dun, debt.	<i>R</i> , as in for, far.
<i>G</i> , as in gun, gag.	<i>Th</i> , as in thine, thus.
<i>J</i> , as in jib, joy.	<i>V</i> , as in vent, valve.
<i>L</i> , as in let, lull.	<i>W</i> , as in went, wall.
<i>M</i> , as in man, main.	<i>Y</i> , as in yes, young.
<i>N</i> , as in nun, nay.	<i>Z</i> , as in zeal, as, was.
<i>Ng</i> , as in sing, king.	<i>Zh</i> , or <i>Z</i> , as in azure, leisure.

Prolong the Sub-Vocal Consonants as follows : b — at d — un, and then pronounce the Sub-Vocal without uttering the word. Then give the Sub-Vocals, with the inflections :

b' b' d' d' g' g' j' j' l' l' etc.

The Aspirate Consonants should be repeated according to the table. Be careful not to waste breath, and utter them with no more power than they require in words.

<i>F</i> , as in fit, fame, fife.	<i>T</i> , as in top, time, tune.
<i>H</i> , as in hat, hope, hay.	<i>Ch</i> , as in chat, church.
<i>K</i> , as in kid, car.	<i>Sh</i> , as in shun, shade, gash.
<i>P</i> , as in pit, pin, pupil.	<i>Th</i> , as in thin, thank, thick.
<i>S</i> , as in suit, dose.	<i>Wh</i> , as in when, whit.

The Elements, we repeat, afford a better exercise in Articulation than words connected to form sense. The drill on the Elements should form a daily exercise in all our primary schools. Change the pitch and force often, in reciting them. The student will be well repaid for his trouble, if he would study Webster's and Worcester's Dictionaries, especially the introduction in regard to the Elements of the English language.

If we give the Elements properly, we shall have no trouble with their construction into words and sentences.

We give below, the Elements, classified according to the action of the organs of speech :

ORAL AND LARYNGEAL SOUNDS, (so called because they are formed by the mouth and larynx.)

1. A-ll; 2. A-rm; 3. A-n; 4. E-ve; 5. Oo-ze, Loo-k; 6. E-rr; 7. E-nd; 8. I-n; 9. Ai-r; 10. U-p; 11. O-r; 12. O-n; 13. A-le; 14. I-ce; 15. O-ld; 16. Ou-r; 17. Oi-l; 18. U-se (verb, *long*;) U-se (noun, *short*.)

LABIAL, OR LIP SOUNDS — formed by the lips.

1. B-a-be; 2. P-i-pe; 3. M-a-im; 4. W-oe; 5. V-al-ve; 6. F-i-fe.

PALATIC, OR PALATE SOUNDS — formed by the action of the palate.

1. C-a-ke; 2. G-a-g; 3. Y-e.

ASPIRATE, OR BREATHING SOUNDS — formed by the breath.
H-e.

NASAL, OR NOSTRIL SOUNDS — formed by the nostrils.
 1. *N-u-n*; 2. *Si-ng*.

LINGUAL, OR TONGUE SOUNDS — formed by the tongue.
 1. *L-u-U*; 2. *R-ap*; 3. *F-a-r*.

SYLLABIC COMBINATIONS — for further practice in articulation.

DIFFICULT COMBINATIONS FOR PRONUNCIATION.

Give the italicised Element distinctly.

and	handles	thinkeſt	waggeſt	range
barb	handled	sackeſt	wage	ranged
hand	handleſt	packeſt	wageſt	wanteſt
hands	handleſt	blacken	ſtrange	wenteſt
barbed	fondeſt	blackeneſt	fringe	finſt
end	fondeſt	blackeneſt	fringeſt	findeſt
ends	fondeſt	blackeneſt	breath	finch
ended	fondeſt	blackeneſt	breath	fincheſt
handeſt	dove	croney	breath	evinced
bind	doveſt	elb	fifth	hangſt
binds	flame	bulbe	sixth	hangſt
probe	flameſt	bulbeſt	thouſandth	ſongſt
probeſt	trifle	hold	mulc	ſtrength
probeſt	trifleſt	holdſt	mulcſt	pluck
probeſt	trifleſt	elf	elm	rippled
orb	trifleſt	elfſt	elms	rippledſt
orbed	frame	deſt	whelmed	pray
orbs	frameſt	bulge	whelmſt	prayed
band	frameſt	milkeſt	fallen	clipſt
bands	frameſt	milkeſt	faſeſt	clippeſt
trouble	laugh	ſilkſt	faſteſt	clipped
troubleſt	laughſt	cliff	haſt	clippedſt
troubleſt	laughſt	cliffſt	haſtſt	herbſt
troubleſt	laughſt	glow	ſhelveſt	barbeſt
troubleſt	waft	glowſt	ſhelved	barbeſt
troubleſt	waftſt	glowſt	ballſt	barbeſt
pebble	waftſt	mangleſt	filch	barſt
pebbleſt	with	mangleſt	filcheſt	barſt
tremble	bequeath	mangleſt	wealth	wharfed
trembleſt	bequeath	mangleſt	healthſt	ſurf
trembleſt	beneath	haggleſt	truth	burgh
trembleſt	this	haggleſt	truth's ſake	burghſt
rib	them	braggeſt	humphry	barge
ribſt	then	braggeſt	attempt	urged
ribbed	truckleſt	bragſt	attemptſt	hark
robe	truckleſt	hedge	tombs	harked
robes	truckleſt	hedgeſt	entombed	arc
robed	truckleſt	pig	entombedſt	arcs
candle	uncle	pigs	bandſt	barked
candleſt	thinkſt	waggeſt	ſendeſt	

*I thruſt three thouſand thiſtles through the thick of my thumb.
 Man wantſt but little here below, nor wantſt that little long.*

Foreign *travel* enlarges and liberalizes the mind.
 They were *wrenched* by the hand of violence.
 Their *singed tops*, though bare, stand on the blasted heath.
 The *strength* of his nostrils is terrible.
 A gentle current *rippled* by.
 Do you like *herbs* in your broth?
 Thou *barb'd'st* the dart that *wounds* thee.
 Thou *barb'd'st* the dart by which he fell.
 Many *arks* were seen floating down the stream.
 There *barked* and *howled*, within, unseen.
 The culprit was *hurled* from the Tarpeian rock.
 Words, words, words!
 Are the goods *wharfed*?
 It was strongly *urged* upon him.
Remark'st thou that?
Mark'st thou?
 He *snarls*, but dares not bite.
Arm'd, say ye? *Arm'd*, my lord!
 They have *arms* in their *hands*.
 The delinquent was *burn'd* in the hand.
 Wellington *learn'd* the art of war under his brother, in India.
 A boundless song *bursts* from the grove.
 It was union of *hearts* as well as *hands*.
Earth's ample breast.
 He *searched* the house for it.
 It *hurts* me.
 Thou *hurt'st* his feelings.
 Theophilus Thistle, the successful *thistle* sifter, in sifting a sieve full of
 unsifted *thistles*, thrust three thousand *thistles* through the thick of his
thumb.
 Percival's *acts* and *extracts*.
 He *boasts*, he *twists* the *texts* to suit the several *sects*.
 Amidst the mists, he thrusts his *fists* against the posts.
 The swan swam over the sea; well swum, swan. The swan swam back
 again; well swum, swan.
 He *sawed* six sleek slim saplings.
 Thou *wreath'd'st* and *muzzle'd'st* the far-fetched ox.

Avoid the affectations exemplified in the last column of the following table:

Orthography.	Correct Pronunciation.	Incorrect or Affected Pronunciation.
card.....	kard.....	kyard
cart.....	kart.....	kyart
guard.....	gard.....	gyard
regard.....	re-gard.....	re-gyard
candle.....	kan-dl.....	kyan-dl
garrison.....	gar-re-sun.....	gyar-resun
carriage.....	kar-ridzh.....	kyar-ridzh
guide.....	gid.....	gyid
guise.....	gis.....	gyis
guile.....	gil.....	gyil
beguile.....	bi-gil.....	be-gyil
sky.....	ski.....	skyl
kind.....	kind.....	kyind
mankind.....	man-kind.....	man-kyind
catechise.....	kat-e-kis.....	kyat-e-kyls

GENERAL RULE. — Do not pervert, nor omit without *good* authority, the sound of any letter or syllable of a word.

EXAMPLES.

Gît	for	gît.	Souns	for	sounds.
Hév	"	have.	Fîels	"	fields.
Ketch	"	catch.	Sof'ly	"	soff'ly.
Geth'er	"	gath'er.	Wepst	"	wep'st.
Stîd'y	"	stead'y.	Kindl'st	"	kindl'dst.
Crit'er	"	creat'ure.	Armst	"	arm'dst.
Good'niss	"	good'ness.	Gen'ral	"	gen'er al.
Hon'ist	"	hon'est.	Sep'rate	"	sep'a rate.
Hun'durd	"	hund'red.	Mis'ries	"	mis'er ies.
Sav'ij	"	sav'age.	Dif'frence	"	dif'fer ence.
Mawn'ing	"	morn'ing.	Ex'lent	"	ex'cel lent.
Clî'mit	"	cli'mate.	Comp'ny	"	com'pa ny.
Sî'lunt	"	si'lent.	Liv'in	"	liv'ing.
Muh'duz	"	mur'ders.	Lenth'en	"	length'en.

MOVEMENT OF THE SPEAKING VOICE.

The speaking voice differs from the singing voice only in this:

In singing, the voice is stationary on a given note for a definite time. In speaking, it is not stationary, but moves upward and downward to express sense. If it moves in straight lines, it is sound without sense. This may be exemplified as follows:

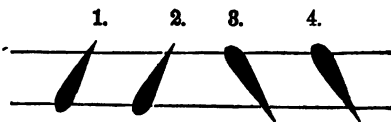
When the letter *i*, as heard in the word *eye*, is pronounced as an alphabet letter, without emotion, there will be two sounds heard in close succession. The first has the sound of *a*, in *at* (which is the third vocal element,) and the second, of *e*, in *he*; *a-e-a-e-a-y-i*. The first element is made to issue from the organs with a degree of fullness and force, while the second is made by a gradually diminishing sound, vanishing into silence. During the pronunciation, the voice gradually rises or slides upward through the interval of a tone; the beginning of the *a* and the termination of the *e* being severally the inferior and superior extremes of this tone. This may be proven by any one who is able to sound the diatonic scale discreetly. Let him commence with *a*, and strike the several points of this scale, by the alternate use of *a* and *e*, drawing out each as a note, and making a *palpable pause* between the sounds. This will make him familiar with the effect of these letters, when heard on the extremes of a tone. Then let him rise, by a *slide* of the voice, (or concretely,) through the several places of the scale, making the several points of *a* strongly, and *e* faintly, by the alternate use of *a* and *e*. This

movement will make him familiar with the concrete *rise* of a tone. Now, in repeating the *a* and *e* on the two first points of the scale, let the sound of the *a* be continued up till the voice reaches the *e*, and the stress on the *e* be gradually diminished into silence, and he will perceive this diminishing *e* to be the end of the sound, and also one tone in pitch higher than the commencing *a*. This movement of the voice is called a concrete rise of a second or tone.

With a view to distinguish more definitely this movement of the voice, the first position, or that heard on the *a* in the above instance, is called the *Radical*, or the *Radical Movement*, or the radical part of the movement, because it opens or begins with a sudden fullness, on some given place of the scale, as from a base or root. That portion which follows or rises from the radical, or extends upward into the *e*, is called the *Vanish*, or the *Vanishing Movement*, or the vanishing part of the movement, from its becoming gradually weaker and weaker, and finally vanishing away into silence, in the upper extreme of the tone.

When any one of the alphabetic elements (except the aspiris) is uttered with propriety and smoothness, and without any emotion, it commences with an abrupt fullness, and gradually decreases in its upward movement, through the interval of a tone, having the increments of time and rise, and the decrements of fullness and force, equally progressive.

The following diagram may illustrate this important function of the voice—the radical and vanishing movement:



Nos. 1 and 2, in the above diagram, represent the *rising*, and Nos. 3 and 4 the *falling concretes* of the voice; or the *upward* and *downward vanish*.

The *falling concrete* is produced by the voice in the same manner as the rising, only the *direction is downward*; commencing with the radical fullness on the upper line, or higher pitch, and equally diminishing *downward* into silence, through the interval of a tone on the lower line, or on a lower degree of pitch.

This important function of the speaking voice is not applicable to the interval of a tone only, but is equally applicable to every interval of the scale, from a semitone to an octave, or more if necessary.

This concrete function of the voice is not only applicable to the *simple* elements of speech, but also to *every syllable*, for the uttering of any

syllable is but the performance of this concrete function on that syllable. It is the performance of the *radical* and *vanish*, or *concrete function*, on any number of alphabetic elements, that unites these elements, by one effort of the voice, into syllables; for any number of letters which can be sounded by the use of this concrete function, constitutes a syllable. Words may, then, be divided into syllables, by the application of the radical and vanishing movement of the voice on them.

The *vowel elements* are those best adapted to display the radical and concrete movement of the voice, on every interval, from the semitone to the octave. Therefore, the opening fullness of the radical is uniformly heard on the vowel element of a syllable.

The "*tone*" of the uncultivated speaker, which rises to a "*sing-song*" meaningless noise, is caused by violating this fundamental law of the speaking voice.

ELEMENTS OF EXPRESSION.

Elocution has two kinds of elements to treat of; and they are very different from each other in their nature and application. The first are those by the use of which *articulation* is made clear, smooth, and distinct. These are elements of *simple utterance*. This is the ground work upon which the superstructure of our language is reared. We hope the student has thoroughly mastered these elements, as we now present a *second class of elements*. We may, by the use of these elements, give very different meanings to our words, or to any given sentence, according to the application of *any one*, or any number of them, or any one of its words, or any number, or all of them.

Take the sentence "Thou art a man." When delivered in a cool and deliberate manner, it is a very plain sentence, conveying no emotion, nor emphasis, nor interrogation. But when one of the words is emphasized, the sense will be very different from what it was in the first instance; and very different, again, when another word is made emphatic; and so, again, whenever the emphasis is changed, the meaning is also changed: as, "THOU art a man." That is, *thou* in opposition to another, or because *thou* hast proved thyself to be one. "Thou art a MAN." That is, a *gentleman*. "Thou ART a man." That is, in opposition to "thou *hast been* a man," or "thou *wilt be* one." "Thou art A man." That is, in opposition to *the man*, or a *particular man*.

Then, again, the sentence may be pronounced in a very *low* tone of

voice, and with force or without force. It may be raised to a fifth above the low tone, uniting a good deal of stress, or without stress; and then, again, it may be heard on an octave, with the greatest force, or with moderate force. Each of these latter modes of intonation will make a very different impression on an audience, according to the employment of other elements of expression, with that of the general pitch.

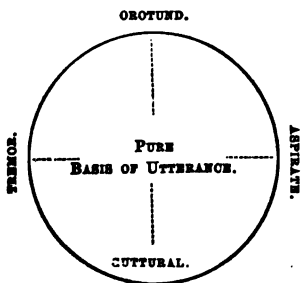
In addition to these, the sentence may be pronounced in a very *low and soft* tone, implying kindness of feeling. Then, in a *whisper*, intimating secrecy or mystery. It may be heard on the SEMITONE, high or low, to communicate different degrees of Pathos. And then, again, the TREMOR may be heard on one or all of the words, to give greater intensity to other elements of expression which may be employed. As, also, a GUTTURAL emphasis may be applied, to express anger, scorn, or loathing. These are some, only, of the different meanings which may be given to this sentence of four words by the voice. A good reader, or speaker, then, ought not only to be able to sound every word *correctly*; he ought to know, always, the *EXACT meaning* of what he reads, and *feel* the sentiment he utters, and also to know *HOW* to give the *intended* meaning and emotion, when he *knows* them.

By *practice* upon the different exercises herein, the student will not fail to recognize the emotion from the sentiment, *and will be able to give it.*

QUALITIES OF VOICE.

By Quality of Voice is meant the kind of voice used to express sentiment.

We make two general divisions of Quality: PURE and IMPURE. These may be subdivided into Pure, Deepened or Orotund Quality, Tremor Quality, Guttural Quality and Aspirate Quality. We represent these Qualities by a diagram, together with the emotions or ideas they express when used naturally.



PURE.. { All unemotional utterances.
Simple Narrative.
Introductions.
Conversations.
Excessive Joy.

PURE, { Sublime Utterances.
DEEPEMED, { Bold Declamation.
OROTUND { Animated Appeals.
QUALITY.. { Apostrophe.

GUTTURAL QUALITY.	{ Expressions of Hatred, Contempt, etc. Denunciation. Revenge. Scorn, and kindred Emotions.
ASPIRATE QUALITY.	{ Fear. Horror. Despair. Remorse, and kindred Emotions.
TREMOR QUALITY.	{ Pity, Tenderness. Grief (excessive). Joy (excessive). Hope.

Enter into the spirit of what is read ; as the emotions help to define the voices. It is difficult to separate these qualities of voice. Like the emotions, they shade into each other so much, that it requires long and patient study to express, with exactness, the ideas of an author.

The Pure Quality is most used, and should be most zealously cultivated. It introduces all the other Qualities.

Pure tone exists in two forms—subdued and moderate force: the former implying the repressing power of an emotion, which quiets utterance ; the latter being, as its name implies, a medium of style.

The elocutionary practice best adapted to the formation of pure and smooth quality of voice, in the “subdued” form, consists principally in careful repetition of the tabular exercises on the “tonic” elements of the language, and the utterance of syllables and words containing long vowels, and in the reading and recitation of passages of poetry marked by the prevalence of the expressive tones of *pathos*, *solemnity*, and *tranquillity*, as here exemplified.

The following exercises should be practiced with the closest attention to the perfect purity of vocal sound, as associated with the spirit of deep-felt but gentle emotion :

UNEMOTIONAL.

1.

A good daughter !—there are other ministries of love, more conspicuous than hers, but none in which a gentler, lovelier spirit dwells, and none to which the heart's warm requitals more joyfully respond.

JOYOUS.

2.

You must wake and call me early, call me early, mother dear,
To-morrow 'll be the happiest time of all the glad New-Year ;
Of all the glad New-Year, mother, the maddest, merriest day :
For I'm to be Queen o' the May, mother, I'm to be Queen o' the May !

3.

I sleep so sound all night, mother, that I shall never wake,
 If you do not call me loud, when the day begins to break;
 But I must gather knots of flowers, and buds and garlands gay:
 For I'm to be Queen o' the May, mother, I'm to be Queen o' the May!

4.

Oh! that this lovely vale were mine!
 Then, from glad youth to calm decline,
 My years would gently glide;
 Hope would rejoice in endless dreams,
 And memory's oft-returning gleams,
 By peace be sanctified!

NARRATIVE.

5.

Now comes the autumn of life—the season of the “sere and yellow leaf.” The suppleness and mobility of the limbs diminish, the senses are less acute, and the impressions of external objects are less remarked. The fibres of the body grow more rigid; the emotions of the mind are more calm and uniform; the eye loses its lustrous keenness of expression. The mind no longer roams abroad with its original excursiveness; the power of imagination is, in great degree, lost. Experience has robbed external objects of their illuiveness; the thoughts come home; it is the age of reflection. It is the period in which we receive the just tribute of veneration and confidence from our fellow men, if we have so lived as to deserve it; and are entitled to the respect and confidence of the younger part of mankind, in exact proportion to the manner in which our own youth has been spent, and our maturity improved.

6.

Tread lightly, comrades! Ye have laid
 His dark locks on his brow;—
 Like life, save deeper light and shade;—
 We'll not disturb them now

7.

Tread lightly! for 'tis beautiful—
 That blue-veined eyelid's sleep!
 Hiding the eye death left so dull;—
 Its slumber we will keep!

8.

This is the place—the center of the grove;
 Here stands the oak—the monarch of the wood.
 How sweet and solemn is this midnight scene!
 The silver moon, unclouded, holds her way
 Through skies where I could count each little star;
 The fanning west wind scarcely stirs the leaves;

The river, rushing o'er its pebbled bed,
Imposes silence with a still sound.
In such a place as this, at such an hour —
If ancestry may be in aught believed —
Descending spirits have conversed with man,
And told the secrets of the world unknown.

9.

THE GRAVE OF A FAMILY.

I wandered on, scarce knowing where I went,
Till I was seated on an infant's grave.
Alas! I knew the little tenant well:
She was one of a lovely family,
That oft had clung around me, like a wreath
Of flowers — the fairest of the maiden spring.
It was a new-made grave, and the green sod
Lay loosely on it; yet affection there
Had reared the stone, her monument of fame.
I read the name I loved to hear her lisp: —
'Twas not alone; but every name was there,
That lately echoed through that happy dome.
I had been three weeks absent: — in that time,
The merciless destroyer was at work,
And spared not one of all the infant group.
The last of all, I read the grandsire's name,
On whose white locks I oft had seen her cheek —
Like a bright sunbeam on a fleecy cloud —
Rekindling in his eye the fading lustre,
Breathing into his heart the glow of youth;
He died, at eighty, of a broken heart —
Bereft of all for whom he wished to live.

It is important that the pupil, at the very outset of vocal study, should have the ability of appreciating purity of tone. Unless he have some distinct perception of it — in other words, unless a model of pure tone has been formed in his own mind — all merely physical effort to acquire it, will be likely to fail.

The practice of the scale in swelling tones is chiefly relied upon by teachers of vocal music, for developing the voice, and for acquiring purity, mellowness, flexibility, and an adequate breadth of tone.

In the application, keep in mind the distinction between the speaking voice and singing voice.

OROTUND QUALITY.

This quality of voice may be said to be a highly improved state of the natural voice. It is that pure, ringing, fullness of sound, which is made *deep* in the throat; the cavity of which is made to approach that of a bar-

rel — not, indeed, in size, but in hollowness and roundness; giving to the voice a reverberating sound, as from a hollow cavity.

Dr. Rush has, on the basis of the Latin phrase, constructed the term *Orotund* as designating that assemblage of eminent qualities which constitute the highest characteristic of the speaking voice. He has further described it to be a full, clear, strong, smooth, and ringing sound, rarely heard in ordinary speech; though occasionally we meet with a person who has an Orotund as his natural voice; but which is never found in its highest excellence, except by careful cultivation. He describes the fine qualities of voice constituting the Orotund, in the following words:

By a fullness of voice, is meant that grave or hollow volume which approaches to hoarseness.

By a freedom from nasal murmur and aspiration.

By a satisfactory loudness and audibility.

By smoothness, or a freedom from all reedy or guttural harshness.

By a ringing quality of voice, its resemblance to certain musical instruments.

Persons possessing the Orotund, appear to be laboring under a slight degree of hoarseness. The voice is highly agreeable to the ear, and is more musical and flexible than the common voice.

The possession of the power of this voice is greatly dependent on cultivation and management. Experiments have proved that more depends on cultivation than on natural peculiarity. Therefore, encouragement is strongly held out to those who are desirous of possessing it.

Thus, the frequent exercise of the voice, in reading and declaiming aloud, with the utmost degree of force of which it is susceptible, is a successful and sure method for improving it. Persons in general have no adequate notion of the degree to which the voice may be improved, by the daily habit of loud vociferation. As soon as this strong action of the voice can be employed without hoarseness, it ought to be maintained for a considerable length of time, (say half an hour,) and if the exercise is united with a *proper observance of measure, and a full supply of air in the lungs*, it will be *beneficial* rather than injurious to health; and especially if prosecuted in the open air, or in a large room.

Voices have been gotten up in a fortnight, by this practice, from comparative feebleness, into a well marked strength, fullness, and distinctness.

EXAMPLES FOR PRACTICE.

1.

And reckon'st thou thyself with spirits of heaven,
Hell-doomed, and breath'st defiance here and scorn,
 Where I reign king? and to enrage the more
Thy King and Lord! *Back* to thy punishment,
False fugitive, and to thy speed add wings,
 Lest with a whip of scorpions I pursue
 Thy lingering, or with one stroke of this dart
 Strange horrors seize thee, and pangs unfelt before.

2.

The hoarse, rough voice should like torrent *roar*.

3.

Where rests the sword?—where sleep the brave?
 Awake! Cecropia's ally save
 From the fury of the blast.
 Burst the storm on Phocis' walls,—
 Rise! or Greece forever falls;
 Up! or Freedom breathes her last!

4.

Advance your standards, draw your willing swords!
 Sound drums and trumpets, boldly and cheerfully!
 God, and Saint George! Richmond and victory!

5.

Rejoice, you men of Anglers! ring your bells:
 King John, your king and England's, doth approach;
 Open your gates, and give the victors way!

6.

Come, brands, ho! fire-brands—To Brutus'! to Cassius'!—burn all!
 Some to Decius' house, and some to Casca's; some to Ligarius':—away!
 go!

7.

Hear, O ye nations! hear it, O ye dead!
 He rose, He rose,—he burst the bars of death.
 The theme, the joy, how then shall men sustain?
 Oh! the burst gates! crushing sting! demolished throne!
 Last gasp of vanquished death! Shout, earth and heaven,
 That sum of good to man! whose nature then
 Took wing, and mounted with him from the tomb.
 ——— Man, all immortal, hail!
 Hail Heaven, all lavish of strange gifts to man!
 Thine all the glory! man's the boundless bliss!

8.

False wizard, avaunt! I have marshaled my clan:
 Their swords are a thousand, — their bosoms are one!
 They are true to the last of their blood and their breath,
 And like reapers descend to the harvest of death.
 Then welcome be Cumberland's steed to the shock!
 Let him dash his proud foam like a wave on the rock,
 But woe to his kindred and woe to his cause,
 When Albyn her claymore indignantly draws;
 When her bonneted chieftains to victory crowd,
 Clan Ranald the dauntless, and Moray the proud;
 All plaided and plumed in their tartan array!

9.

Ye ice-falls! ye that from the mountain's brow
 Adown enormous ravines slope amain, —
 Torrents, methinks, that heard a mighty voice,
 And stopped at once amid their maddest plunge!
 Motionless torrents! silent cataracts!
 Who made you glorious as the gates of heaven
 Beneath the keen, full moon? Who bade the sun
 Clothe you with rainbows? Who, with living flowers
 Of loveliest blue, spread garlands at your feet! —
 God! let the torrents, like a shout of nations,
 Answer! and let the ice-plaines echo, God! —
 And they, too, have a voice, — yon piles of snow,
 And in their perilous fall shall thunder, God!

10.

Ye living flowers that skirt the eternal frost!
 Ye wild goats sporting round the eagle's nest!
 Ye eagles, playmates of the mountain storm!
 Ye lightnings, the dread arrows of the clouds!
 Ye signs and wonders of the elements!
 Utter forth God, and fill the hills with praise!

11.

The bell strikes one. We take no note of time
 But from its loss: to give it then a tongue
 Is wise in man. As if an angel spoke
 I feel the solemn sound. If heard aright
 It is the knell of my departed hours.

Pathetic, tranquil, and solemn emotions always pass from "pure tone" to "orotund quality," when *force* or *sublimity* in any degree marks the language in which these emotions are uttered.

12.

The curfew tolls the knell of parting day;
 The lowing herd winds slowly o'er the lea;
 The ploughman homeward plods his weary way,
 And leaves the world to darkness and to me.

Now fades the glimmering landscape on the sight,
And all the air a solemn stillness holds;
Save where the beetle wheels his drony flight,
And drowsy tinklings lull the distant folds.

Save that, from yonder ivy-mantled tower,
The moping owl does to the moon complain
Of such as, wandering near her secret bower,
Molest her ancient, solitary reign.

Beneath those rugged elms, that yew-tree's shade,
Where heaves the turf in many a mouldering heap, —
Each in his narrow cell for ever laid, —
The rude forefathers of the hamlet sleep.

For them no more the blazing hearth shall burn,
Or busy housewife ply her evening care;
No children run to lisp their sire's return,
Or climb his knees, the envied kiss to share.

13.

Hail! holy light, — offspring of Heaven, first-born,
Or of the Eternal co-eternal beam,
May I express thee unblamed? since God is light,
And never but in unapproached light
Dwelt from eternity, — dwelt then in thee,
Bright effluence of bright Essence incarnate!
Or hearest thou, rather, pure ethereal stream,
Whose fountain who shall tell? — Before the sun,
Before the heavens thou wert, and, at the voice
Of God, as with a mantle didst invest
The rising world of waters, dark and deep,
Won from the void and formless infinite.

GUTTURAL QUALITY.

The emotions which are naturally expressed by the strongest form of Guttural quality may be denominated *malignant*, in contrast with others which may be termed *genial*. The former includes *hatred*, *aversion*, *horror*, *anger*, etc.; and the latter *love*, *joy*, *serenity*, *pity*, etc.

EXAMPLES OF GUTTURAL QUALITY.

1.

Avaunt! and quit my sight! Let the earth hide thee!
Thy bones are marrowless, thy blood is cold:
Thou hast no speculation in those eyes
Which thou dost glare with!
Hence, horrible shadow!
Unreal mockery, hence!

2.

Call me their *traitor*!—Thou *injurious* tribune!
 Within thine eyes sat *twenty thousand deaths*,
 In thine hands clutched as many *MILLIONS*, in
 Thy lying tongue BOTH numbers, I would say,
 Thou *LIEST*.

3.

You souls of *geese*,
 That bear the *shapes* of MEN! how have you run
 From *slaves* that *apes* would beat! *PLUTO* and *HELL*!
 All hurt *behind*! *Backs red* and *faces pale*,
 With *fright* and *agued fear*! — MEND, and CHARGE HOME!
 Or, by the *fires* of *heaven*! I'll leave the *FOX*,
 And make my wars on YOU! *Look to't*! *COME ON*!

4.

Poison be their drink!
 Gall — worse than gall — the daintiest that they taste!
 Their sweetest shade, a grove of cypress trees!
 Their chiefest prospect, murdering basilisks!
 Their softest touch, as smart as lizard's stings!

5.

Thou stands't at length before me undisguised —
 Of all earth's groveling crew, the most accursed.
 Thou worm! thou viper! — to thy native earth
 Return! Away! Thou art too base for man
 To tread upon! Thou scum! thou reptile!

6.

Be, then, his love accursed! — since love or hate,
 To me alike, it deals eternal woe; —
 Nay, cursed be thou! since, against his, thy will
 Chose freely what it now so justly rue.
 Me miserable! which way shall I fly
 Infinite wrath and infinite despair?
 Which way I fly, is hell; — myself am hell; —
 And in the lowest deep, a lower deep,
 Still threatening to devour me, opens wide —
 To which the hell I suffer, seems a heaven.

7.

If it will feed nothing else, it will feed my revenge. He hath disgraced
 me, and hindered me of half a million; laughed at my losses, mocked at
 my gains, scorned my nation, thwarted my bargains, cooled my friends,
 heated my enemies. And what's his reason? I am a Jew! Hath not a
 Jew eyes? Hath not a Jew hands, organs, dimensions, senses, affections,
 passions? Is he not fed with the same food, hurt with the same weapons,

subject to the same diseases, healed by the same means, warmed and cooled by the same summer and winter, as a Christian is? If you stab us, do we not bleed? If you tickle us, do we not laugh? If you poison us, do we not die? And if you wrong us, shall we not revenge? If we are like you in the rest, we will resemble you in that. If a Jew wrong a Christian, what is his humility? Revenge. If a Christian wrong a Jew, what should his sufferance be by Christian example? Why, revenge. The villainy you teach me, I will execute; and it shall go hard, but I will better the instruction.

ASPIRATE QUALITY.

The agitating character of certain emotions disturbs the play of the vocal organs, preventing the purity of tone of tranquillity, causing aspirated quality, or redundant breath, added to vocal sound—producing a positive impurity of tone, which has a grating effect on the ear. Fear, horror, disgust, aversion, and discontent, generally take this quality. To master it, begin with the whispering exercises.

EXAMPLES.

1.

Hark! I hear the bugles of the enemy! They are on their march along the bank of the river! We must retreat instantly, or be cut off from our boats! I see the head of their column already rising over the height! Our only safety is in the screen of this hedge. Keep close to it—be silent—and stoop as you run! For the boats! Forward!

2.

All heaven and earth are still—though not in sleep,
 But breathless, as we grow when feeling most;
 And silent, as we stand in thoughts too deep!
 All heaven and earth are still: from the high host
 Of stars, to the lulled lake and mountain coast,
 All is concentrated in a life intense,
 Where not a beam, nor air, nor leaf, is lost,
 But hath a part of being, and a sense
 Of that which is of all, Creator and Defence.

3.

Soldiers! You are now within a few steps of the enemy's outpost! Our scouts report them as slumbering in parties around their watch-fires, and utterly unprepared for our approach. A swift and noiseless advance around that projecting rock, and we are upon them!—we capture them without the possibility of resistance! One disorderly noise or motion may leave us at the mercy of their advanced guard. Let every man keep the strictest silence, under pain of instant death!

4.

How ill this taper burns! — Ha! who comes here?
 I think it is the weakness of mine eyes
 That shapes this monstrous apparition.
 It comes upon me! — Art thou any thing?
 Art thou some god, some angel, or some devil,
 That mak'st my blood cold, and my hair to stare?
 Speak to me, what thou art!

5.

Alack! I'm afraid they have awaked, and 'tis not done! The attempt,
 and not the deed, confounds us. Hark! I laid their daggers ready. We
 could not miss them!

TREMOR QUALITY.

The first step towards this quality is in the convulsive catch of sobbing. By degrees, this increases in frequency; and the cry becomes, at last, the rapid iteration of the tremor. The use of the tremor increases the force of the expression of all other intervals; for, since crying is the ultimate voice of distress, and its tremulous characteristic is adopted as the means for marking a very great intensity of feeling, tremulous speech is the utmost practicable crying on words. When mirth or sorrow is in the mind, it is hard to restrain its habitual expression. It is apparent in extreme feebleness, from age, exhaustion, sickness, fatigue, grief, and even joy, and other feelings, in which ardor or extreme tenderness predominates.

EXAMPLES.

1.

Pity the sorrows of a poor old man
 Whose trembling limbs have borne him to your door;
 Whose days are dwindled to the shortest span; —
 Oh, give relief, and heaven will bless your store!

2.

Thou art the ruins of the noblest man
 That ever lived in the tide of time.

3.

I'll not march through Coventry with them, that's flat;
 No eye hath seen such scare-crows!

4.

My mother ! when I learned that thou wast dead,
Say, wast thou conscious of the tear I shed ?
Hovered thy spirit o'er thy sorrowing son,
Wretch even then, life's journey just begun ?
Perhaps thou gav'st me, though unfelt, a kiss
Perhaps a tear — if souls can weep in bliss !
Ah, that maternal smile ! it answers, Yes !

I heard the bell tolled on thy burial day ;
I saw the hearse that bore thee slow away ;
And, turning from my nursery window, drew
A long, long sigh, and wept a last adieu !

But was it such ? It was. Where thou art gone,
Adieu and farewells are a sound unknown.
May I but meet thee on that peaceful shore,
The parting word shall pass my lips no more !

Thy maidens grieved themselves at my concern,
Oft gave me promise of thy quick return.
What ardently I wished, I long believed ;
And, disappointed still, was still deceived.

By expectation every day beguiled —
Dupe of to-morrow, even from a child :
Thus many a sad to-morrow came and went ;
Till, all my stock of infant sorrow spent,
I learned, at last, submission to my lot ;
But, though I less deplore thee, ne'er forgot.

5.

O my dear father !—Restoration, hang
Thy medicine on my lips ; and let this kiss
Repair those violent harms, that my two sisters
Have in thy reverence made !

Had you not been their father, these white flakes
Had challenged pity of them. Was this a face
To be exposed against the warring winds ?
To stand against the deep, dread-bolted thunder ?
In the most terrible and pimple stroke
Of quick, cross lightning ? — to watch, (poor perdu,)
With this thin helm ! Mine enemy's dog,
Though he had bit me, should have stood that night
Against my fire. And wast thou fain, poor father,
To hovel thee with swine, and rogues forlorn,
In short and musty straw ? Alack, alack !
'Tis wonder that thy life and wits, at once,
Had not concluded all !

6.

Have mercy upon me, O God, according to thy loving kindness:
according to the multitude of thy tender mercies, blot out my transgressions.

sions! Wash me thoroughly from mine iniquity and cleanse me from my sin. For I acknowledge my transgressions; and my sin is ever before me. Against thee, thee only, have I sinned, and done this evil in thy sight. Hide thy face from my sins, and blot out all mine iniquities! Deliver me from blood-guiltiness, O God, thou God of my salvation!

7.

Bear with me, good boy, I am much forgetful.
 Canst thou hold up thy heavy eyes awhile,
 And touch thy instrument a strain or two?
 I trouble thee too much; but thou art willing.
 I should not urge thy duty past thy might,
 I know young bloods look for a time of rest.
 I will not hold thee long: if I do live,
 I will be good to thee.
 This is a sleepy tune: — O murderous Slumber!
 Lay'st thou thy leaden mace upon my boy,
 That plays thee music? — Gentle knave, good night!
 I will not do thee so much wrong to wake thee.
 If thou dost nod, thou break'st thy instrument:
 I'll take it from thee; and, good boy, good night!

8.

My boy refused his food, forgot to play,
 And sickened on the water, day by day;
 He smiled more seldom on his mother's smile;
 He prattled less, in accents void of guile,
 Of that wild land, beyond the golden wave,
 Where I, not he, was doomed to be a slave;
 Cold o'er his limbs the listless languor grew;
 Paleness came o'er his eye of placid blue, —
 Pale mourned the lily where the rose had died;
 And timid, trembling, came he to my side.
 He was my all on earth. Oh! who can speak
 The anxious mother's too prophetic woe,
 Who sees death feeding on her dear child's cheek,
 And strives, in vain, to think it is not so?
 Ah! many a sad and sleepless night I passed,
 O'er his couch, listening in the pausing blast,
 While on his brow, more sad from hour to hour,
 Drooped wan dejection, like a fading flower!

9.

And now my soul is poured out upon me; the days of affliction have taken hold upon me. My bones are pierced in me, in the night season: and my sinews take no rest. He hath cast me into the mire; and I am become like dust and ashes. I cry unto thee, and thou dost not hear me: I stand up, and thou regardest me not. Thou art become cruel to me: with thy strong hand thou opposest thyself against me. Thou liftest me up to the wind; thou causest me to ride upon it, and dissolvest my substance. For I know that thou wilt bring me to death, and to the house appointed for all living!

PITCH

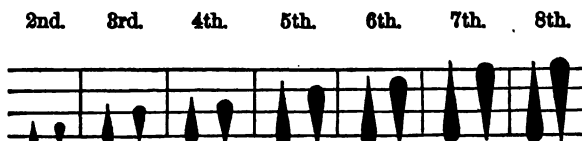
Pitch is that *place* or *degree of elevation* which any note or sound has in a scale of music, or in a scale of the compass of the voice.

Much exercise on the following table should be taken, in order to familiarize the ear and the organs of the voice in this most important function.

PITCH OF SPEECH.

		<i>Falsetto.</i>								
<i>Natural voice.</i>	10	Mi	e e	a a	ah ah	aw	oh	oo	u-rn	Mr. President.
	5	Do	e e	a a	ah ah	aw	oh	oo	u-rn	Mr. President.
	8	Sol	e e	a a	ah ah	aw	oh	oo	u-rn	Mr. President.
	3	Mi	e e	a a	ah ah	aw	oh	oo	u-rn	Mr. President.
	1	Do	e e	a a	ah ah	aw	oh	oo	u-rn	Mr. President.

The following diagram will represent to the eye an important vocal practice. Produce the full vowel elements with the upward and downward movements of the speaking voice as indicated by the figures.



The speaking voice, in good elocution, seldom rises higher than a sixth above the lowest note of its compass. Supposing the lowest note which can be made with a full intonation to be F, the following scheme will show the *relative pitch of keys*, adapted to the expression of different kinds of sentiments.

KEYS OF THE SPEAKING VOICE.

Pitch.	10	..	A	Mi	..	<i>Vociferation</i>	{	Young men! ahoy!!!
	9	..	G	Re	..			Wherefore do you droop, —
Natural notes.	8	..	F	Do	..	<i>Very spirited declamation</i>	{	Three millions of people, etc.
	7	..	E	Si	..			
	6	..	D	La	..	<i>Spirited declamation</i>		Gentlemen, I address the men who
	5	..	C	Sol	..	<i>Animated discourse</i>		govern us, —
	4	..	B ^b	Fa	..	<i>Ordinary discourse</i>		Quick! man the life-boat, —
	3	..	A	Mi	..	<i>Moderate conversation</i>		When public bodies are to be ad-
	2	..	G	Re	..	<i>Dignified narrative</i>		dressed, —
	1	..	F	Do	..	<i>Solemn or sublime description</i> ..		I remember once riding from Buffal-
								to Niagara Falls, —
								Obedience is the law of God's uni-
								verse, —
								Hark! the deep voices replying,
								SWEAR, OR! SWEAR—

Pitch is produced by a more or less forcible expulsion of air through the glottis, aided by the contraction or dilatation of its diameter, by the elevation or depression of the larynx, and by the increased or diminished size or capacity of the fauces or throat.

Gravity of sounds, or a *grave sound*, depends on the degree of depression of the larynx, and the degree of dilatation of the glottis and fauces. *Acuteness* of sounds, or an *acute sound*, is dependent on the degree of elevation of the larynx and the degree of contraction of the glottis and fauces. Thus, *Pitch* is the result of the combined action or condition of the Larynx, Glottis, and Fauces. Hence, also, grave sounds appear to come from the *chest*, arising from the *depression* of the larynx—and acute ones, from the head, arising from the *elevated* position of the larynx.

EXAMPLES IN PITCH.

Quotations, from which the noted lines above are taken, are presented first as a guide to the student.

1.

- (a) Ye freemen, how long will ye stifle
 The vengeance that justice inspires?
 With treason how long will ye trifle,
 And shame the proud name of your sires?
 Out, out with the sword and the rifle,
 In defence of your homes and your fires.
 The flag of the old Revolution,
 Swear firmly to serve and uphold,
 That no treasonous breath of pollution,
 Shall tarnish one star of its fold.
 Swear! (b)

(a) Begin on third note.

(b) Orotund. Eighth note of Pitch.

- (c) And hark, the deep voices replying
From the graves where your fathers are lying :
"Swear, oh, Swear!"

(e) Orotund. First note.

Begin on second note, and increase.

2.

Obedience is the law of God's universe; the inexorable decree of His providence. And evermore in the background of His love and mercy to the docile and penitent, hangs the cloud of destruction to the incorrigibly guilty. Retribution waits upon invitation. Behind all Jehovah's dealings with angels, men and devils, there lingers an immutable, inexorable, eternal MUST. (a) Obey and live, (b) refuse and perish, is the epitome of God's natural and spiritual economy. It rules in the moral and material worlds, in the destinies of individuals, of nations, and of the race. —

(a) Fifth note.

(b) Second note.

3.

(a) I remember once riding from Buffalo to Niagara Falls, and said to a gentleman: (b) "What river is that, sir?"

(c) "That," said he, "is the Niagara River."

(d) "Well, it is a beautiful stream," said I; "bright, and fair, and glassy. How far off are the rapids?"

"Only a mile or two," was the reply.

"Is it possible that, only a mile from us, we shall find the water in the turbulence which it must show when near the Falls?"

"You will find it so, sir."

(e) And so I found it; and the first sight of Niagara, I shall never forget. Now, launch your bark on that Niagara River. It is bright, smooth, beautiful, and glassy. There is a ripple at the bow; the silver wake you leave behind, adds to your enjoyment. Down the stream you glide—oars, sails, and helm in proper trim—and you set out on your pleasure excursion. Suddenly some one cries out from the bank, (f)

"Young men, ahoy!"

"What is it?"

"The rapids are below you!"

"Ha! ha! we have heard of the rapids, but we are not such fools as to get there. If we go too fast, then we shall up with the helm, and steer to the shore; we will set the mast in the socket, hoist the sail, and speed to the land! Then on, boys! don't be alarmed—there is no danger!"

(g) "Young men, ahoy there!"

"What is it?"

"The rapids are below you!"

(a) Third note.

(b) Fifth note.

(c) Third note.

(d) Fourth note.

(f) Tenth note—with much feeling. Increase on the narrative preceding, so that the change shall not be too abrupt.

(g) Same as above.

The numbers in the quotations following refer to the numbers in the key of the speaking voice.

4.

I profess, sir, in my career hitherto, to have kept steadily in view the prosperity and honor of the whole country, and the preservation of our federal union. It is to that union we owe our safety at home, and our consideration and dignity abroad. It is to that union that we are chiefly indebted for whatever makes us most proud of our country. That union, we reached only by the discipline of our virtues, in the severe school of adversity. It had its origin in the necessities of disordered finance, prostrate commerce, and ruined credit. Under its benign influences, these great interests immediately awoke, as from the dead, and sprang forth with newness of life. Every year of its duration has teemed with fresh proofs of its utility and its blessings; and although our territory has stretched out wider and wider, and our population spread farther and farther, they have not outrun its protection or its benefits. It has been to us all, a copious fountain of national, social, and personal happiness.

5.

GENTLEMEN:—I address the men who govern us, and say to them, Go on; cut off three millions of voters; cut off eight out of nine; and the result will be the same to you, if it be not more decisive. (a) What you do not cut off, is your own fault; the absurdity of your policy of compression, your fatal incapacity, your ignorance of the present epoch, the antipathy you feel for it, and that it feels for you; what you will not cut off, is the times which are advancing, the hour now striking, the ascending movement of ideas, the gulf opening broader and deeper between yourself and the age, between the young generation and you, between the spirit of liberty and you, between the spirit of philosophy and you.

(a) Increase to the end.

6.

But wherefore do you droop? why look you sad?
Be great in act, as you have been in thought;
Let not the world see fear and sad distrust
Govern the motion of a kingly eye!
Be stirring as the time; be fire with fire;
Threaten the threatener, and outface the brow
Of bragging horror: so shall inferior eyes,
That borrow their behavior from the great,
Grow great by your example; and put on
The dauntless spirit of resolution.
Away! and glisten like the god of war!

GENERAL EXAMPLES IN PITCH.

We multiply examples in pitch, as *transition* and *modulation* depend upon it to a great extent, and it is invaluable for voice culture. Each example should be dwelt upon until, without thought of the text, either the words or the meaning, all the energy may be given to the utterance.

1.

LOW — OROTUND.

But ye — ye are changed since ye met me last ! There is something bright from your features passed ! There is that come over your brow and eye, which speaks of a world where the flowers must die ! Ye smile ; but your smile hath a dimness yet ; — oh, what have ye looked on since last we met ?

2.

HIGH — PURE.

Away from the dwellings of care-worn men, the waters are sparkling in grove and glen ! Away from the chamber and sullen hearth the young leaves are dancing in breezy mirth ! Their light stems thrill to the wild-wood strains, and youth is abroad in my green domains !

3.

VERY LOW — OROTUND AND GUTTURAL.

How frightful the grave ! how deserted and drear ! with the howls of the storm-wind, the creaks of the bier, and the white bones all clattering together !

4.

MIDDLE PITCH — PURE.

How peaceful the grave — its quiet, how deep ! Its zephyrs breathe calmly, and soft is its sleep, and flowerets perfume it with ether !

5.

VERY HIGH — OROTUND.

Lo ! the mighty sun looks forth ! Arm ! thou leader of the north ! Lo ! the mists of twilight fly ! We must vanish — thou must die !

By the sword and by the spear — by the hand that knows not fear — Sea-king ! nobly shalt thou fall ! There is joy in Odin's hall !

6.

VARIED PITCH.

(*mid.*) Borne by the winds, the vessel flies up to the thundering cloud. Now, tottering low, the spray-winged seas conceal the top-most shroud.
(*high*) " Pilot, the waves break o'er us fast ! Vainly our bark has striven !"
(*low*) " Stranger, the Lord can rule the blast — Go, put thy trust in Heaven !"

7.

OROTUND — HIGH PITCH — SHOUTING.

Fight, gentlemen of England ! fight, bold yeomen !
Draw, archers, draw your arrows to the head !
Spur your proud horses hard, and ride in blood !
Amaze the welkin with your broken staves !
A thousand hearts are great within my bosom !
Advance our standards, set upon our foes !
Our ancient word of courage — fair Saint George —
Inspire us with the spleen of fiery dragons !
Upon them ! Victory sits on our helms !

practice, to rise and fall upon a sentence or sentences selected for the purpose, through the whole compass of the voice. Such a practice was common with ancient orators, both Roman and Grecian, and will be the most effectual method, after the elements of expression are at complete command, of removing the blemishes above described, by giving a ready command over the speaking scale.

The sentence below may be taken for exercise, which should be read according to the different notations exhibited by the numerals at the beginning of the lines and members of sentences.

1 Though you untie the winds² and let them fight
Against the³ churches;⁴ though the yeast waves
5 Confound and swallow navigation up;
6 Though bladed corn be lodged, and trees blown⁸ down,
7 Though castles topple on their wardens' heads,
8 And nature's germins tumble 9 altogether,
Even till destruction³ sickens!² Answer me.

Assuming the 4th to be the key-note, the following notation of the staff of speech will illustrate the modulation of the melody of speech, produced by the transition of this key-note from one pitch or place of the scale to another:

9 The moon her-self is lost in heav'n; 6 but thou art for

ev - er the same, 8 re - joice - ing in the bright-ness of thy cause.

2 When the world is dark with tem - pests, 4 when thun - der rolls,

and light'ning flies, 6 thou lookest in thy beau - ty from the clouds,

and laughest at the storm. 4 But to Oss - ian thou lookest in vain.

We repeat the prepared sentence with the *inflections*, and the figures denoting the pitch :

‘The moon herself is lost in heav’n; but thou art for ever the same’, ‘rejoic’ing in the bright’ness of thy course’. ‘When the world is dark with tempests’, ‘when thunder rolls’, and lightning flies’, ‘thou look’st in thy beauty from the clouds’, ‘and laugh’st at the storm’. ‘But to Oss’ian thou look’st in vain’.

Practice on the following with the notes changed. Increase in pitch:

1‘Though you untie the winds* and let them fight
 2‘Against the churches; 4‘though the yesty waves
 4‘Confound and swallow navigation 6‘up;
 6‘Though bladed corn be lodged and trees blown down;
 6‘Though castles topple on their wardens’ heads,
 7‘And nature’s germins tumble altogether,
 8‘Even till destruction sickens?’ Answer me.

5‘Sir, we are not weak, if we make a proper use of those means which the God of nature hath placed in our power. 8‘Three millions of people, 6‘armed in the holy cause of liberty, 6‘and in such a country as that which we possess, 8‘are invincible by any force which our enemy can send against us. 6‘Besides, sir, we shall not fight our battles alone; 2‘there is a just God who presides over the destinies of nations; 4‘and who will raise up friends to fight our battles for us. 5‘The battle, sir, is not to the strong.

GENERAL DIRECTIONS.

Modulations, or transitions of the voice should be uniformly made at those parts of a discourse where the speaker enters on a *new train of thought*, or where the sentiment takes a different turn. These parts are generally divided, in written composition, by paragraphs; and these are often entirely disregarded by many.

Nothing relieves the ear more agreeably than a well regulated transition.

It should be effected temperately; but whenever a speaker or reader enters on a new train of thought, notice thereof should be given to the ear, by the following means, differently modified, according to existing circumstances:

By a change in pitch, or by an alteration in time, as to quickness or slowness, or by a change in FORCE, or by the use of the monotone, for a short space, on serious passages, which often has a very striking effect.

All these means should be at the command of the speaker and reader, and one or more of them should be employed in the pronunciation of the first few sentences at every paragraph; after which the voice will naturally move in a freer expansion of a more animated delivery. Clergymen and others will be able to change their manner of speaking, from a lifeless to an animated style by the above.

FURTHER EXAMPLES IN TRANSITION.

[This selection demands the entire range of the speaking voice, in pitch — all qualities, and varied force.]

- 1 Hark! the alarm-bell, 'mid the wintry storm!
 2 Hear the loud shout! the rattling engines swarm.
 Hear that distracted mother's cry to save
 Her darling infant from a threatened grave!
 That babe who lies in sleep's light pinions bound,
 And dreams of heaven, while hell is raging round!
 3 Forth springs the Fireman — stay! nor tempt thy fate! —
 He hears not — heeds not, — nay, it is too late!
 4 See how the timbers crash beneath his feet!
 O, which way now is left for his retreat?
 The roaring flames already bar his way,
 Like ravenous demons raging for their prey!
 He laughs at danger, — pauses not for rest,
 Till the sweet charge is folded to his breast.
 5 Now, quick, brave youth, retrace your path; — but, lo!
 A fiery gulf yawns fearfully below!
 One desperate leap! — 'lost! 'lost! — the flames arise
 And paint their triumph on the o'erarching skies!
 Not lost! again his tottering form appears!
 The applauding shouts of rapturous friends he hears!
 The big drops from his manly forehead roll,
 And deep emotions thrill his generous soul.
 But struggling nature now reluctant yields;*
 Down drops the arm the infant's face that shields,
 To bear the precious burthen all too weak;
 When, hark! — the mother's agonizing shriek!
 Once more he's roused, — his eye no longer swims,
 And tenfold strength reanimates his limbs;
 He nerves his faltering frame for one last bound, —
 6 "Your child!" he cries, and sinks upon the ground!

 4 And his reward you ask; — reward he spurns;
 For him the father's generous bosom burns, —
 For him on high the widow's prayer shall go, —
 For him the orphan's pearly tear-drop flow.
 His boon, — the richest e'er to mortals given, —
 Approving conscience, and the smile of Heaven!

2.

OROTUND — HIGH PITCH.

- 2 Rouse, ye Romans! — Rouse, ye slaves!
 Have ye brave sons? Look in the next fierce brawl
 To see them die! Have ye fair daughters? Look
 To see them live, torn from your arms, distained,
 Dishonored! — and if ye dare call for justice,
 Be answered by the lash! 3 Yet, this is Rome,
 That sat on her seven hills, and from her throne
 Of beauty, ruled the world! Yet, we are Romans!

* Run down the scale on this line, from 6 to 1.

Why, in that elder day, to be a Roman
 Was greater than a king! — And once again —
 10 Hear me, ye walls that echoed to the tread
 Of either Brutus! — once again, I swear
 The Eternal City shall be free!

8.

HIGH PITCH — SHOUTING.

Hark! The bell! the bell! —
 The knell of tyranny! the mighty voice
 That, to the city and the plain, to earth
 And listening heaven, proclaims the glorious tale
 Of Rome re-born, and freedom!



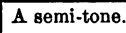

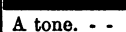

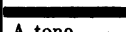

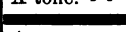

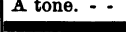

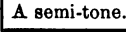

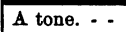

VOLUME AND VARIETY

Of Voice, in the different degrees of pitch in transition, may be secured by practicing the *Diatonic* Scale, in which the order of succession is by skips of tones and semi-tones.

The *Chromatic* Scale is used in elocution, for expressions of *plaintiveness*. The skips are semi-tones only.

DIATONIC SCALE.

CHROMATIC SCALE.

C-8--Do-		scale.	Now	up	Now	Do	-8--C-		-C-	13
B-7--Si-		A semi-tone.	the	we			--B-		-B-	12
A-6--La-		A tone. - -	all	fall			--A-		-A-	11
G-5--Sol-		A tone. - -	thro'	down	rise.	we	--G-		-G-	10
F-4--Fa-		A tone. - -	up	thro'			--F-		-F-	9
E-3--Me-		A semi-tone.	rise.	all	we	fall	--E-		-E-	8
D-2--Re-		A tone. - -	we	the			--D-		-D-	7
C-1--Do-		A tone. - -	Now	scale	Now	down	--C-		-C-	6
										5
										4
										3
										2
										1

That the student avoid the habit of "*sing-song*," the scale may be *spoken*, instead of *sung*; as in the sentence —

Roll on, thou deep and dark blue ocean!

8. do ● (p^s) Roll on, thou dark
 7. si-●
 6. la ●
 5. sol ● (p^s) Roll on, thou dark blu
 4. fa ●
 3. mi-●
 2. re ●
 1. do ● (p^s) Roll on thou dark blue oce
 7. si ●
 6. la ●
 5. sol ● (p^s) Roll on, thou dark blue ocean.
 4. fa ●
 3. mi ● (p^s) Roll on, thou dark blue ocean.

FORCE AND STRESS OF VOICE.

Force is loudness and strength of tone. The degrees may be expressed by the terms *loud* and *soft*, *strong* and *weak*, *forcible* and *feeble*.

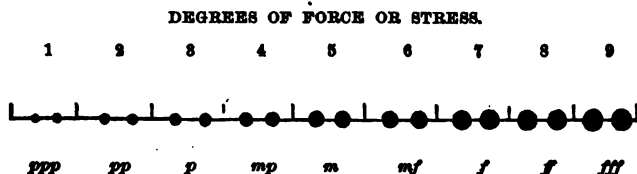
For practice of Force, select a sentence, and utter it, without reference to the sense, in a *loud* tone, then *soft*, then *strong*, then *weak*, etc.

EXAMPLE — *Hail ! holy light !*

Very particular attention should be given to the subject of Force, since that *expression*, which is so very important in elocution, is almost altogether dependent on some one or other modification of this attribute of the voice. It may truly be considered the *light and shade* of a proper intonation.

Loud and *soft* are frequently united with *high* and *low* ; but they are not necessarily connected, though they very frequently are. Yet a sound may be *loud* and *low*, as well as *loud* and *high* ; and it may be *soft* and *high*, as well as *soft* and *low*.

The *degrees* of Force may be represented in the following notation. The upper line gives the notes of song — the lower, the notes of speech :



All the different modifications of Force should be applied on the above table, and this should be a very frequent exercise, until the different DEGREES of force can be given on every modification of stress.

Force is loudness and strength of tone, applied in a general manner; and *Stress* is the application of Force, at the *beginning*, *middle*, or *ending* of the tone, or at the *beginning* and *ending*. As used by Dr. Rush, *Stress* is the manner of rendering Force perceptible or impressive in single sounds.

The classification of the forms of *Stress* is as follows:

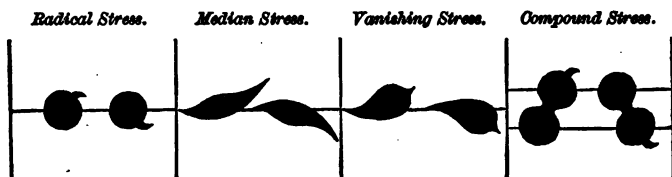
1st. *Radical Stress*, or that in which the force of utterance is usually more or less "explosive," and falls on the initial, or first part of a sound.

2nd. *Median Stress*, that in which the force is expulsive or effusive, and swells out, whether slowly or rapidly, at the middle of a sound.

3rd. *Vanishing Stress*, or that which withholds the expulsive or explosive force, till the "vanish," or last moment of the sound.

4th. *Compound Stress*, or that in which the voice, with more or less of explosive force, touches forcefully and distinctly on both the initial and the final points of a sound, but passes slightly and almost imperceptibly over the middle part.

These forms of *Stress* may be represented to the eye by the following diagram:



EXAMPLES FOR PRACTICE.

RADICAL STRESS.

OUT with you! — and he went out.

NOTE. — Apply the greatest force to the word "out," at the beginning of the above sentence, and you have the effect of Radical Stress.

1.

*Whence and what art thou, execrable shape?
And darest, though grim and terrible, advance
Thy miscreated front athwart my way
To yonder gates?*

2.

And reckon'st thou thyself with spirits of Heaven,
 Hell-doomed, and breathest defiance here, and scorn
 Where I reign king, and, to enrage thee more,
 Thy king and Lord? *Back* to thy punishment,
False fugitive! and to thy speed add *wings*,
 Lest with a whip of scorpions I pursue
 Thy lingering; or, with one stroke of this dart,
 Strange *horror* seize thee, and *pangs* unfelt before!

3.

The universal cry is—Let us *march* against *Philip*, let us *fight* for our
liberties, let us *conquer* or *die*!

4.

MIXTURE OF RADICAL, VANISHING, AND COMPOUND STRESS.

The game's a *foot*!
 Follow your spirit, and upon *this charge*,
 Cry *God* for *Harry*, *England*, and *Saint George*!

NOTE. — Vanishing on "foot;" Radical on "Follow;" Compound on "this charge;"
 and all are applied on the last line.

VANISHING STRESS.

1.

I, an itching *palm*?
 You know that you are *Brutus* that speaks this,
 Or, by the *gods*, this speech were else your last.
 Must *I* budge?
 Must *I* observe you? Must *I* stand and *crouch*
 Under your *testy* humor?
 O, ye gods! ye gods! must *I* endure all this?
 Must *I* give way and room to your rash choler?
 Shall *I* be frightened when a madman stares?

2.

Thou slave! thou wretch! thou coward!
 Thou little valiant, great in villainy!
 Thou ever strong upon the strongest side!
 Thou Fortune's champion, thou dost never fight
 But when her humorous ladyship is by
 To teach thee safety!

3.

— We've sworn, by our country's assaulters,
 By the virgins they've dragged from our altars,
 By our massacred patriots, our children in chains,
 By our heroes of old, and their blood in our veins,
 That living, we *will* be victorious,
 Or that dying, our deaths shall be glorious.

MEDIAN STRESS.

Smoothness and dignity are the characteristics of this kind of stress. It gives emphasis without sharpness or violence.

EXAMPLES.

1.

*High on a throne of royal fame, which far
Out-shines the wealth of Or-mus and of Ind.*

2.

Roll on, thou dark and deep blue ocean, roll.

3.

We praise thee, O God, we acknowledge thee to be the Lord.

4.

Father! Thy hand
Hath reared these venerable columns; Thou
Didst weave this verdant roof; Thou didst look down
Upon the naked earth; and, forthwith, rose
All these fair ranks of trees. They in Thy sun
Budded, and shook their green leaves in Thy breeze,
And shot towards heaven. The century-living crow,
Whose birth was in their tops, grew old and died
Among their branches, till, at last, they stood,
As now they stand, massy, and tall, and dark, —
Fit shrine for humble worshiper to hold
Communion with his Maker!

5.

How are the mighty fallen! Saul and Jonathan were lovely and pleasant in their lives; and in their death they were not divided; they were swifter than eagles, they were stronger than lions. Ye daughters of Israel, weep over Saul, who clothed you in scarlet, with other delights; who put on ornaments of gold upon your apparel! How are the mighty fallen in the midst of battle! O Jonathan! thou wast slain in thy high places! How are the mighty fallen, and the weapons of war perished!

6.

Oh! sing unto the Lord a new song; for he hath done marvelous things: his right hand and his holy arm hath gotten him the victory. Make a joyful noise unto the Lord, all the earth: make a loud noise, and rejoice, and sing praise. Sing unto the Lord with the harp; with the harp, and the voice of a psalm.

COMPOUND STRESS.

This is the natural mode of "expression" in the utterance of *surprise*, and sometimes, though less frequently, of other emotions, as *contempt* and *mockery*, *sarcasm* and *railery*.

In the instinctive uses of the voice, this function seems specially designed to give point and pungency to the "radical" and "vanish," or opening and closing portions of sounds which occupy a large space of time, and traverse a wide interval of the "scale." The "explosive" force at the commencement of such sounds, and the partial repetition of "explosive" utterance at their termination, seems to mark distinctly to the ear the space which they occupy, and thus intimate their significant value in feeling.

1.

EXTREME SURPRISE.

Gone to be married! Gone to swear a peace!
False blood to false blood joined! Gone to be friends!
Shall Lewis have Blanche, and Blanche these provinces?
It is not so; thou hast misspoke, misheard,—
Be well advised, tell o'er thy tale again:
It can not be;—thou dost but say 't is so.

2.

SURPRISE, PERPLEXITY, AND CONTEMPT.

Servant. Where dwellest thou?
Coriolanus. Under the canopy.
Serv. Under the canopy!
Cor. Ay!
Serv. Where's that?
Cor. I' the city of kites and crows.
Serv. I' the city of kites and crows!—What an ass it is!—Then thou dwellest with daws, too?
Cor. No; I serve not thy master.

3.

Smile on my lords;
I scorn to count what feelings, withered hopes,
Strong provocations,—bitter, burning wrongs,
I have within my *heart's hot cells* SHUT UP,
To leave you in your lazy dignities.
But here I stand and scoff you:—here I fling
Hatred and full defiance in your face.

I know thee not, nor ever saw till now
Sight more detestable than him and thee.

4.

Whence these chains?

Whence the vile death, which I may meet this moment?

Whence this dishonor, but from thee, thou *false* one?

There is no great difference between *Thorough* and *Compound Stress*, so we do not give it prominence. When the Compound Stress is applied on short quality, it resembles very much the Radical, if indeed it does not *constitute it*.

When an effort is made to apply it on short quantity, it becomes unavoidably Explosive Stress. It does seem that the Median, Vanishing, and Compound possess similar expressive powers; but the Vanishing has it a degree or two stronger than the Median, and the Compound a degree or two stronger than the Vanishing, and the Thorough a degree or two stronger than the Compound, rising regularly in intensity in the order in which they are here named.

The following may serve to illustrate this mode of stress:

1.

This knows my punisher; therefore as far
From granting be, as I from *begging* peace.

2.




Your Consul's merciful. For this no thanks.
He *dares* not touch a hair of Cataline.

3.

Bidding me depend
Upon thy stars, thy fortune, and thy strength?
And dost thou now fall over to my foes?
Thou wear'st a lion's hide. Doff it, for shame,
And hang a *calf's skin* on those recreant limbs.

Tremor Stress is referred to by some authors, but as it is applicable only where Tremor quality of voice is used, we do not see the necessity of making it a special subject of practice, except under Tremor quality.

For review, repeat the element long "o" and long "e" several times, with increasing force with each stress.

	RADICAL STRESS	{	e	e	e	e	e
			o	o	o	o	o
	VANISHING STRESS	{	e	e	e	e	e
			o	o	o	o	o
	MEDIAN STRESS	{	e	e	e	e	e
			o	o	o	o	o



COMPOUND AND THOROUGH STRESS $\left\{ \begin{array}{ccccc} \circ & \circ & \circ & \circ & \circ \\ \hline 0 & 0 & 0 & 0 & 0 \end{array} \right.$



TREMOR STRESS (for Practice) $\left\{ \begin{array}{ccccc} \circ & \circ & \circ & \circ & \circ \\ \hline 0 & 0 & 0 & 0 & 0 \end{array} \right.$

TIME, OR RATE OF MOVEMENT.

In Elocution, *Time* is the measure or duration of sound heard in speech. It is long or short, slow or quick, rapid or moderate. By long quantity we mean a slow measured fullness of the voice, to express smoothness, and dignity of feeling.

Time and Stress, properly combined and marked, possess two essential elementary conditions of agreeable discourse, upon which other excellences may be engrafted. If either be feebly marked, other beauties will not redeem it. A well-marked stress, and a graceful extension of time, are essential to agreeable speech. They give brilliancy and smoothness.

All subjects of a serious, deliberate, and dignified character, require a great extension of syllabic quantity. Long quantity is used for *Grandeur* and *Solemnity* of description, *Reverential Awe*, *Earnest Prayer*, *Veneration*, *Solemn Denunciation*, *Threatening* and *Deep Pathos*. Long quantity is generally executed by the Median Stress.

(Give long quantity on the *Italic* words.)

1.

Nine times the space that measures day and night
To mortal men, *he* with his horrid crew
Lay vanquished.

2.

Join voices *all* ye living *souls*. Ye birds
That singing, up to heaven's gate ascend,
Bear on your wings, and in your notes *His* praise.

3.

Before the sun, before the *heav'ns* Thou wert.

4.

We have *err'd* and strayed from *Thy* ways, like lost sheep. We have *done* those things which we ought not to have done, and we have left undone those things which we ought to have done, and there is *no* health

in us. But *Thou, O! Lord!* have mercy upon us miserable offenders. *Spare* Thou those, O, God, who confess their faults. *Restore* Thou *those* who are penitent, according to Thy promises declared unto mankind in Christ Jesus our Lord. And *grant*, O, most merciful *Father*, for *his* sake, that we may hereafter live a godly, righteous, and sober life, to the *Glory* of Thy *holy name*.

5.

Then the earth shook and trembled: the foundations of Heaven moved and shook, because he was wroth. There went up a smoke out of his nostrils; and fire out of his mouth devoured: coals were kindled by it. He bowed the heavens, also, and came down; and darkness was under his feet; and he rode upon a cherub, and did fly; and he was seen upon the wings of the wind; and he made darkness pavilions round about him, dark waters, and thick clouds of the skies. The Lord thundered from heaven, and the Most High uttered his voice; and he sent out arrows and scattered them; lightning, and discomfited them. And the channels of the sea appeared; the foundations of the world were discovered at the rebuking of the Lord, at the blast of the breath of his nostrils.

We urge the student to spend much time on exercises like the above, as more fail in this element of expression than in any other.

6.

SLOW TIME—LONG PAUSES AND QUANTITY—BREATHING FULL AND TRANQUIL.

O thou that rollest above, round as the shield of my fathers! whence are thy beams, O sun! thy everlasting light? Thou comest forth in thy awful beauty: the stars hide themselves in the sky; the moon, cold and pale, sinks in the western wave. But thou thyself movest alone: who can be a companion of thy course? The oaks of the mountains fall; the mountains themselves decay with years; the ocean shrinks and grows again; the moon herself is lost in the heavens; but thou art forever the same, rejoicing in the brightness of thy course. When the world is dark with tempests, when thunders roll and lightnings fly, thou lookest in thy beauty from the clouds, and laughest at the storm. But to Ossian thou lookest in vain; for he beholds thy beams no more; whether thy yellow hair floats on the eastern clouds, or thou tremblest at the gates of the west. But thou art, perhaps, like me,—for a season: thy years will have an end. Thou wilt sleep in thy clouds, careless of the voice of the morning.

7.

MODERATE TIME.

The farmer's calling is full of moral grandeur. He supports the world, is the partner of Nature, and peculiarly a "co-worker with God." The sun, the atmosphere, the dews, the rains, day and night, the seasons—all the natural agents—are his ministers in the spacious temple of the firmament. Health is the attendant of his toils. The philosophy of Nature exercises and exalts the intellect of the intelligent farmer. His moral

powers are ennobled by the manifestations of supreme love and wisdom in every thing around him—in the genial air, the opening bud, the delicate flower, the growing and ripening fruit, the stately trees—in vegetable life and beauty, springing out of death and decay; and in the wonderful succession and harmony of the seasons.

8.

QUICK TIME — BRISK MOVEMENT, SHORT QUANTITY.

I come! I come! — ye have called me long:
I come o'er the mountains with light and song!
Ye may trace my step o'er the wakening earth,
By the winds which tell of the violet's birth,
By the primrose stars in the shadowy grass,
By the green leaves opening as I pass.

From the streams and founts I have loosed the chain:
They are sweeping on to the silvery main, — ●
They are flashing down from the mountain brows, —
They are flinging spray o'er the forest boughs, —
They are bursting fresh from their sparry caves; —
And the earth resounds with the joy of waves!

9.

QUICK TIME — INCREASE — HIGH PITCH — PURE.

Still sprung from those swift hoofs, thundering South,
The dust like the smoke from the cannon's mouth,
Or the trail of a comet, sweeping faster and faster,
Foreboding to traitors the doom of disaster.
The heart of the steed and the heart of the master
Were beating like prisoners assaulting their walls,
Impatient to be where the battle-field calls;
Every nerve of the charger was strained to full play,
With Sheridan only ten miles away!

Under his spurning feet, the road
Like an arrowy Alpine river flowed;
And the landscape sped away behind,
Like an ocean, flying before the wind;
And the steed, like a bark fed with furnace ire,
Swept on, with his wild eyes full of fire; —
But, lo! he is nearing his heart's desire!
He is snuffing the smoke of the roaring fray,
With Sheridan only five miles away!

10.

Read this example in *slow* time, then *quick*, then *very quick*.

How does the water come down at Lodore?

Receding and speeding,
And shocking and rocking,
And darting and parting,
And dripping and skipping,
And whitening and brightening,

And quivering and shivering,
 And hitting and splitting,
 And rattling and battling,
 And running and stunning,
 And hurrying and skurrying,
 And glittering and frittering,
 And gathering and feathering,
 And clattering and battering and shattering,
 And rushing and flushing and brushing and gushing,
 And flapping and rapping and clapping and slapping,
 Advancing and prancing and glancing and dancing;
 And so never ending but always descending,
 Sounds and motions forever and ever are blending.

PAUSES

Are of two kinds: *Grammatical* and *Rhetorical*.

The former pertain to the study of Grammar. They are: The comma (,) semicolon (;) colon (:) and period (.); as well as the notes of interrogation (?) and exclamation (!); as also the dash (—) parentheses (()) and quotation marks (" "), are pauses which divide composition or discourse into sentences, and these again into smaller sections, some of which, at times, consist even of a single word.

The very great importance of these points, renders it imperative on us to study them carefully, and consider them with close attention; for a disregard of them in reading, and a misapplication of them in punctuating, will, even in a comma, very frequently destroy the sense completely, or change it into something very different from what it should be.

In primary reading, they should be explained; but the child should not be required to count *one* at a comma, *two* at a semicolon, etc., but should be told that the sense will govern the length of the pauses. If the sense requires rapid utterance, the pauses will be very short; if slow utterances, the pauses will be long.

Pauses in speech are to sentences, what *inspiration* is to *respiration*: the *time* for taking breath. Words in speech are to sentences, what *expiration* is to *respiration*: the expulsion of breath.

Hence, sentences must be cut up into sections, by pauses or rests, to allow time for inspiration, or taking breath. Words can be pronounced only during *expiration*, and pauses made during *inspiration*. Therefore, *Pauses* in speech and reading are used for *inspiration*, and *words* for *expiration*.

The proper management of inspiration and expiration (or of breathing) in the process of intonation, is of the very utmost importance to a reader or public speaker.

All that passes in the mind may be reduced to two classes, which may be called Ideas and Emotions. By Ideas, we mean all thoughts that rise and pass in succession through the mind ; by Emotions, all the EFFECTS produced on the mind by those ideas, from the more violent agitation of the passions, to the calmer feelings produced by the operation of the intellect and fancy.

In short, thoughts are the objects of the one, internal feelings of the other. That which serves to express the former, we call language of ideas ; that which serves to express the latter, the language of emotions. *Words are the signs of our ideas ; tones and emphasis are the signs of our emotions.* Without these two sorts of language, it would be impossible to communicate to the ear, all that passes in the mind.

We have, therefore, another kind of Pauses, called *Rhetorical, or Emotional Pauses.*

The following general rule should be observed :

A *Rhetorical Pause* should be placed immediately *before* or *after* some word of peculiar importance, or on which we wish to fix the hearer's attention ; while at the same time, also, it gives a little more *time* to fix the thought more intently upon the subject. The pause *before* awakens curiosity and excites expectation ; and *after*, it rolls back the mind to what was last said. It should not be repeated too frequently ; for, as it excites strong emotions, and, of course, raises expectation, if the importance of the matter be not fully answerable to such expectation, it occasions disappointment and disgust.

EXAMPLES OF RHETORICAL PAUSES.

1.

Creation sleeps : -- 'tis as the general pulse of life - stood still ; -
And nature made a pause, -- an awful pause, --
Prophetic of her end.

2.

The stars - shall fade away, - the sun - himself -
Grow dim - with age, - and Nature - sink - in years ;
But thou - shalt flourish - in immortal youth, -
Unhurt - amidst the war of elements, -
The wreck of matter, - and the crush of worlds.

3.

A lowly knee to earth he bent, — his father's hand he took ; --
What was there in its touch, that all his fiery spirit shook ? --
That hand was cold ! -- a frozen thing ! -- it dropped from his like
lead ! --
He looked up to the face above — -- the face was of the dead ! --

A plume waved o'er the noble brow ; - that brow was fixed and white ; --
 He met, at last, his father's eyes, -- but in them was no sight ! --
 Up from the ground he sprang, and gazed -- -- but who could paint
 that gaze ? -
 They hushed their very hearts, - that saw its horror and amaze !

4.

Who's here so base that would be a bondman ? - If any, speak ; - for
 him have I offended. -- Who's here so rude, that would not be a Roman ?
 - If any, speak ; - for him have I offended. -- Who's here so vile, that
 will not love his country ? - If any, speak ; - for him have I offended.
 -- I pause for a reply:

5.

O thou Eternal One ! - whose presence bright
 All space doth occupy, - all motion guide !
 Unchanged - through time's all-devastating flight !
 Thou only God ! - There is no God beside !
 Being above all beings ! - Mighty One,
 Whom none can comprehend, - and none explore !
 Who fill'st existence - with thyself alone :
 Embracing all - supporting - ruling o'er !
 Being - whom we call God -- and know no more !

Discourse on written composition is generally broken up into different portions, consisting of one or a greater number of periods, and generally marked by a break in the composition, with an indentation of the left marginal line of a page, and called Paragraphic portions, or Paragraphs.

The pause that indicates the transition from one of these portions to another, may, with propriety, be called the *Paragraphic Pause*.

EXAMPLE.

Have we no great names to go flaming down the ages ? When will Henry's clarion voice be hushed, or Warrert cease to tell men how to die for liberty ? When will Adams, and Franklin, and Jefferson, fade from history ? Is it constitutional wisdom, excellence of laws, or incentives to individual exertion ? No other land can compare with ours in these respects. Is it grandeur of scenery ? God has made but one Niagara, one Mississippi, one Hudson. Is it territorial extent ? Our domain stretches from ocean to ocean, and from lake to gulf.

By all these incentives, let our school-boys be fired with an enthusiastic love for the dear land of their birth, the precious heritage of their fathers ; let them leave the school-room for the arena of active life, feeling that, next to God and their parents, their country claims and shall receive their best affections and most uncompromising devotion ; let them realize that their conduct will bring honor or dishonor upon their country, as surely as upon their parents and friends ; let them learn to identify themselves, as citizens, with the interests of the commonwealth -- blushing at whatever disgraces her, exulting in all that contributes to her glory and renown ; let them feel that this great country is *their* country -- that they

have a personal proprietorship in the lustre of her history, the honor of her name, the magnificence of her commerce, the valor of her fleets and armies, the inviolability of her constitution and laws, and the magnitude and beneficence of her civil, social, and religious institutions.

All the Elements of Expression, in their single and combined action in the production of the various kinds of Emphasis, Qualities of Voice, Waves, Measures of Speech, Transitions, Drifts and Pauses, that are intended to be observed in reading Prose, should be equally applied in the reading of Verse.

There is this only difference in the intonation of poetry from that of prose: the use of the Cesural Pause, which can not be brought into requisition in prose, from its exclusive applicability to verse, as also the predominance in verse of either the Common or Triple time measure of speech. These are the only two particulars which distinguish the intonation of poetry from prose. The balance of the difference consists, not in intonation, but arises out of the mechanical construction of the sentences; the more or less regularity of the *rhythm* in verse, and the great irregularity of it in prose.

We have found that when the student could manage the rhetorical pause well, he had little difficulty with the poetical pauses. The principle of their application is the same, only in poetry it is more regular and uniform.

INFLECTION AND EMPHASIS.

Emphasis always points out the sense of those words which may be regarded as expressive of certain thoughts, sentiments, or emotions.

Whatever is the sense of any word, Emphasis will bring it out; and will not only raise it into conspicuous importance, but contradistinguish it from the sense of other words, mark or direct the sense of an ellipsis, and point out grammatical relation.

The occasions for the use of Emphasis are of constant occurrence; and either of these circumstances will afford sufficient ground for its use. A perception of the grammatical construction of a sentence, of its special meaning, of the kind and amount of feeling it is intended to convey — in a word, a perception of the relation of thoughts in the author's mind — are the circumstances which must regulate the application of Emphasis.

A nice and rigid analysis of the import of what is read or said, is necessary, to employ Emphasis with correctness or propriety.

There are certain characteristics of vocal sounds which *unerringly* call the attention of an auditory. They are *High Powers of Stress, in any of its specific modes; Extreme Length of Quantity; Wide Intervals of Pitch; and a Peculiar Quality of Voice, when set on words, may be considered as Elements of Emphasis.*

When the Emphasis is positive or absolute, we use the Falling Inflection. When the Emphasis is relative, or dependent upon something yet to follow, we use the Rising Inflection.

EXAMPLES.

1. *On!* ON! you noble English.
2. Must I bid twice? *Hence,* varlets, FLY!
3. *Slaves!* TRAITORS! have ye flown?
4. To arms! to ARMS! ye braves!
5. Be *assured,* be ASSURED, that this declaration will stand.
6. *Rise,* RISE, ye wild tempests, and cover his flight!
7. To arms! to ARMS! to ARMS! they cry.
8. *Hence!* HOME, you idle creatures! get you HOME!
9. *Hurrah* for bright water! HURRAH! HURRAH!
10. I *met* him, FACED him, SCORNE^d him.
11. *Horse!* HORSE! and CHASE!
12. We may *die;* die COLONISTS! die SLAVES!
13. The charge is *utterly,* TOTALLY, MEANLY, false.
14. Ay, cluster there! Cling to your master, *judges,* ROMANS, SLAVES.
15. I defy the honorable *gentleman;* I defy the GOVERNMENT; I defy the WHOLE PHALANX.
16. *Strike* till the last armed foe expires! STRIKE for your altars and your fires! STRIKE for the green graves of your sires!
17. He has allowed us to meet you here, and, in the name of the present *generation,* in the name of your COUNTRY, in the name of LIBERTY, to thank you.
18. They shouted *France!* SPAIN! ALBION! VICTORY!

We see that Emphasis and Inflection are intimately connected. We especially urge the use of the falling inflection whenever the sense demands it, as the character, amount of knowledge, and even success of an individual may be understood or made a failure by its neglect. We submit the following rule for the application of Inflection:

In all Loose, Complex, and Compound Sentences whatever, whose members, clauses and phrases which have the sense incomplete, or are dependent on something following, should have the RISING inflection; and all those which have the sense finished and completed, or are independent of any thing that follows, require the FALLING inflection.

In this rule we have embraced the two great important particulars, which are the grãnd governing principles in nearly all the rules regulating the inflections of the voice, at the end of members and smaller sections of sentences. They are very comprehensive, and should, therefore, be well understood: and when once understood so as to be carried into practice, they will greatly aid the reader and speaker, in giving him

a clear and extensive view of the sensitive relations of the different members, clauses, and phrases of sentences; and also of the *force* and *power* of language.

EXAMPLES IN INFLECTION AND EMPHASIS.

1. I *am*^.
2. Life is *short*^.
3. Eternity is *long*^.
4. Are you *prepared*^?
5. Will *you*^?
6. If they *return*^.
7. Forgive us our *sins*^.
8. Depart *thou*^.
9. Home^! home^! you f'dle dolts^! Get you home^!
You blocks^, you stones^, you worse^ than
Sense^less things^! Home^ to your huts^!
You grov^eling brutes^!
10. What^ though the field be lost^?
All^ is not^ lost^: the uncon^querable will^,
And stud^y of revenge^, immor^tal hate^,
And cour^age nev^er to submit^ or yield^.
11. And be thou instruc^ted, oh, Jeru^salem^, lest my soul^ depart^ from thee; lest I make thee^ des^olate, a land not^ inhab^ited.

If the members of a concluding series are not emphatic, they all take the rising inflection except the *last*, which takes the falling inflection; but if emphatic, they all take the falling inflection except the *last* but *one*, which takes the rising inflection.

EXAMPLES.

1. The dew is dried up^, the star is shot^, the flight is past^, the man forgot^.
2. He tried each art^, reproved each dull delay^, allured to brighter worlds^, and led the way^.
3. She winks^, and giggles^, and simpers^, and simpers^, and giggles^, and winks^.
4. They will celebrate it with thanksgiving^, with festivity^, with bon-fires^, with illuminations^.
5. You bring with you marks of honor from Trenton and Monmouth^, from Yorktown^, Camden^, Bennington^, and Saratoga^.
6. He was so young^, so intelligent^, so generous^, so brave^, so every thing^ that we are apt to like in a young man^.
7. My doctrine shall drop as the rain^, my speech shall distill as the dew^, as the small rain upon the tender herb^, and as the showers upon the grass^.

In direct address, the name of the person or thing addressed generally receives the rising inflection.

EXAMPLES.

1. Bright angels^, strike your loudest strings.
2. Exult, then^, O sun^! in the strength of thy youth.

3. Salgar', it is Colma who calls! Salgar', my love! I am here.
4. But hush, my sighs! fall not, ye drops of useless sorrow! heart-breaking anguish, choke not my utterance!
5. Awake, voice of sweet song! Awake, my heart, awake! green vales and icy cliff, all join my hymn.
6. Wives, submit yourselves unto your own husbands. Husbands, love your wives. Children, obey your parents.
7. I am not mad, most noble Festus, but speak forth the words of truth and soberness.

When emphasis is applied, the names of persons or things addressed generally take the falling inflection.

If very emphatic, all the members may receive the falling inflection.

EXAMPLES.

1. Oh, horrible! Oh, horrible! most horrible!
2. My phial! Ha! it thrills me! I revive!
3. Ha! what a life were this! how sweet! how lovely!
4. But hush! hark! a deep sound strikes like a rising knell!
5. Mercy! pity! help! help me, my children! defend me!
6. Help! help! ho! help! The Moor has killed my mistress! Murder! murder!
7. See there again! my bed's on fire! the flames are kindling round my head! the smoke! I'm strangling—can not fly! fire! water! help! Oh, haste! I die!
8. O heaven! methought, what pain it is to drown! What dreadful noise of water in mine ears! What sights of ugly death within mine eyes!

FURTHER EXAMPLES.

1. Are you going to the Rocky Mountains? Yes.
2. Is Alonzo, the Spanish prisoner, confined in this dungeon? He is.
3. Soldier, hast thou a wife? I have.
4. What can alone ennoble fight? A noble cause.
5. What sought they thus afar? Bright jewels of the mine? The wealth of seas, the spoils of war? They sought a faith's pure shrine.
6. What would content you? Talent? No. Enterprise? No. Courage? No. Reputation? No. Virtue? No. The men whom you would elect should possess not one, but all of these.
7. Who is to judge concerning the frequency of these demands? The ministry. Who is to judge whether the money is properly expended? The Cabinet behind the throne.
8. Are you ignorant of many things which it highly concerns you to know? The gospel offers you instruction. Have you deviated from the path of duty? The gospel offers you forgiveness. Do temptations surround you? The gospel offers you the aid of heaven. Are you exposed to misery? It consoles you. Are you subject to death? It offers you immortality.

In Contrast and Antithesis, the inflections alternate for variety.

1. Yes, he is a miracle of genius, because a miracle of labor.
2. Respectability and character abroad, security and confidence at home.

3. Dryden is read with frequent astonishment', and Pope with perpetual delight'.

4. Which some suppose inferior,—as the sable' is to ermine'; as smut', to flour'; as coal', to alabaster'; as crows', to swans'; as soot', to driven snow'.

5. They poor', I rich'; they beg', I give'; they lack', I lend'; they pine', I live'.

6. And it shall be, as with the people', so with the priest'; as with the servant', so with the master'; as with the maid', so with her mistress'; as with the buyer', so with the seller'; as with the lender', so with the borrower'; as with the taker' of usury, so with the giver' of usury to him.

7. God hath a presence in the fold of the flower', the leaf of the tree', in the sun of noonday', the star of the night'; in the storm-cloud of darkness', the rainbow of light'; in the waves of the ocean', the furrows of land'; in the mountain of granite', the atom of sand'.

8. The tastes of men do differ very considerably. One may relish poetry *most*'; another takes pleasure in nothing but his'tory'. One prefers *com'edy*'; another, *trag'edy*'. One admires the *sim'ple*', another the ornamental style'. The young are amused with gay and sprightly *compos'tions*'; the elderly are more entertained with those of a grav'er cast'. Some nations delight in bold pictures of *manners*', and strong representations of *pas'sions*'; others incline to more correct and regular elegance, both in descrip'tion' and sen'timent'. Though all *dif'fer*', yet all pitch upon some one *beauty*' which peculiarly suits their turn of *mind*'; and, therefore', no one' has a right' to condemn' the rest'.

The parenthetical clauses will take the same inflection at the close, that marks the word preceding the parentheses.

1. After dinner, he retired (as was his custom') to his bed-chamber, where (it is *recorded*') he slept quietly, for about a quarter of an hour.

2. May the like serenity (in such dreadful *circumstances*'), and a death equally glorious, be the lot of all whom tyranny (of whatever denomination or *description*') shall (in any age or in any *country*') call to expatiate their virtues on the scaffold.

3. Then went the captain with the officers, and brought the apostles without vi'olence'; (for they feared the people, lest they should have been *stoned*); and when they had brought them, they set them before the coun'cil'.

The following is an example of variety in emphasis:

Are they He'brews? So am I. Are' they Is'raelites? So am I. Are' they the seed of A'braham? So am I. Are' they the Ministers of Christ? I am more'.

THE DOWNWARD OCTAVE.

Well' done'!



Give the negative "*No*," with same cadence.

"*Heigh-ho*," with same cadence.

"Sir, I thank the government for this measure." (Same cadence on "*thank*") "I insist on this point; I urge it; nay, I demand it." (Same on "*insist*," "*urge*," and "*demand*."

THE EMPHATIC TIE.

By the *Emphatic Tie*, we mean the application of emphasis to words which do not otherwise require distinction, merely for the purpose of associating those ideas, or separated parts of a sentence, which can not, by any other mode of vocal syntax, be brought together; or can not be exhibited in their natural grammatical dependence. The process of this function may be easily understood; for regulated words, however disjointed in composition, are at once brought within the field of hearing, in their relationship, whenever they are raised into attractive importance by any form of emphatic distinction. Good reading or speaking consists in the continual variety of light and shade, produced by the proper adjustment of these functions.

Distant words, having a sensific relation to each other, will have this relation exhibited very clearly by giving them some form of emphasis, thereby elevating them, and joining or tying them (as it were) together, in a sense-making manner

About her middle round,
A cry of HELL-HOUNDS, *never-ceasing*, BARKED,
With wide, *Cerberian mouths*, full loud, and RUNG
A hideous peal.

The main current of thought, in this passage, is interrupted by slurring the two expletives intervening between the emphatic words. The different parts of the main current, which are separated by the cross-currents, must be connected by the use of the *Emphatic Tie*, which should be placed on the words "hell-hounds," "barked," and "rung." The main current of this passage consists of the following:

About her middle round,
A cry of hell-hounds — barked — and rung a hideous peal.

The cross-currents are:

— never ceasing — With wide Cerberian mouths, full loud —

When CHEERFULNESS, a nymph of healthiest hue,
Her bow across her shoulder flung,
Her buskins gemm'd with morning dew,
BLEW an INSPIRING AIR, *that dale and thicket rung*,
The HUNTER'S CALL, to Fawn and Dryad known.

The words "*inspiring air*," and "*hunter's call*," are in apposition; but their intervening matter might make "*rung*" pass for a transitive, instead of an intransitive verb, and thereby render "*call*" the object to

it. To show, therefore, that by "*hunter's call*" the author means the same as by "*inspiring air*," previously mentioned, these words should receive strong emphasis, and the intervening clause *sturred*. This is the best mode for restoring to the ear that natural order which is inverted in the sentence. Perspicuity may also be aided a little, by emphasizing "*cheerfulness*," and slightly slurring what follows it unto the end of the third line.

But the Jews did not BELIEVE, concerning him, *that he had been blind and received his sight*, until they called the PARENTS of him that had received his sight.

And they CAST him OUT. JESUS HEARD that *they had cast him out*; and when he had found him, he said unto him, Dost thou BELIEVE on the SON of GOD? He answered, *and said*, who is he, Lord, that I MIGHT believe on him?

And SEND'ST HIM, *shivering in thy playful spray,*
And howling to his gods, WHERE happy LIES
 His petty HOPE in some near port or bay.

And then he beheld, enjoying a sweet and tranquil SLUMBER, the man, WHO, by the doom of himself and his fellows, was to DIE within the SHORT SPACE of TWO HOURS.

HIS FRIEND, *who was apprised of the state he was in, and who naturally concluded he was ill*, OFFERED him some WINE.

It is obvious that the *audible means* for displaying the *sense* of discourse is greatly contributive to the analysis necessary to present a clear picture of thought in delivery, and can not fail to reveal the latent *beauties*, as well as *defects*, of composition.

The Art of Rhetoric can not but be greatly assisted by that of Elocution, since a careful consideration of the nice sensifc relations of words in written language, is constantly necessary in the art of Rhetoric.

THE WAVE OF THE CIRCUMFLEX.

The Circumflex is a union of the inflections, and is of two kinds: *Rising* and *Falling*.

It is governed by the same principle as inflections; that is, positive assertions of irony, raillery, etc., will have the *Falling Circumflex*; and all negative assertions of double meaning, will have the *Rising*.

Doubt, pity, contrast, grief, supposition, comparison, irony, implication, sneering, raillery, scorn, reproach, and contempt, are expressed by them.

Be sure and get the right *feeling* and *thought*, and you will find no difficulty in *expressing* them properly, if you have mastered the *voice*.

Both these circumflex inflections may be exemplified in the word "*so*," in a speech of the Clown, in Shakespeare's "*As You Like It*:"

I knew when seven justices could not take up a quarrel; but when the parties were met themselves, one of them thought but of an *If*; as if you said so, then I said *sò*. Oh, hò! did you say *sò*? So they shook hands, and were sworn friends.

The Queen of Denmark, in reproving her son, Hamlet, on account of his conduct towards his step-father, whom she married shortly after the murder of the king, her husband, says to him, "*Hamlet*, you have your father *much* offended." To which he replies, with a circumflex on *you*, "*Madam*, *yóu* have my father much offended." He meant his *own* father; *she*, his *step-father*. He would *also* intimate that she was *accessory* to his father's *murder*; and his peculiar reply was like *daggers* in her *soul*.

In the following reply of Death to Satan, there is a frequent occurrence of circumflexes, mingled with *contempt*: "*And reckon'st thou thyself* with *spirits* of heaven, hell-doomed, and breath'st *defiance here*, and *scorn*, where *I* reign king? — and, to enrage thee *more*, *th'y* king and *lord*!" The voice is circumflexed on *heaven*, *hell-doomed*, *king*, and *thy*, nearly an octave.

Zounds! show me what thou'lt do: would'st fast? would'st *tear* thyself? I'll do it. Dost thou come here to *whine*? to outface *mè*, with leaping in her *grave*? Be buried *quick* with her, and so will *I*; and if thou prate of *moun'tains*, let them throw MIL'LIONS of acres on us, till our ground, singeing her pate against the burning *zone*, makes *Ossa* like a *wart*. Nay, and thou'lt mouth, I'll rant as well as *thou*.

For the purpose of securing flexibility of voice in this complex movement, and for the executions of Inflections and Transition, an exercise may be given on the *direct* and *inverted* waves, — single and double, as represented by the following diagram. If the direction of the first part of the wave is upward, it is called direct; if downward, indirect.

Practice on the "Speech of the Clown" until the utterance becomes natural. Then this sentence, "Did you say hail? Yes, I said hail." The interval will be third, fifth, or octave, according to earnestness.

DIAGRAM OF SIMPLE AND COMPOUND CIRCUMFLEXES.

DIRECT EQUAL SINGLE WAVE.

INVERTED EQUAL SINGLE WAVE.

Semitone. Tone. Third. Fifth. Octave. Semitons. Tons. Third. Fifth. Octave.



DIRECT EQUAL DOUBLE WAVE, CONTINUED.

Semitone. Tone. Third. Fifth. Octave.



INVERTED EQUAL DOUBLE WAVE, CONTINUED.

Semitone. Tone. Third. Fifth. Octave.



UNEQUAL DIRECT SINGLE WAVE.

UNEQUAL INVERTED SINGLE WAVE.

Semitone. Tone. Third. Fifth. Octave. Semitone. Tone. Third. Fifth. Octave.



We can not leave the subject of the Inflections, Slides, and Waves of the voice without noticing a few of the faults to be avoided.

The principal faults in the intonation of the cadence may be enumerated as follows:

First, *its total omission*: for repose of the cadence at the termination of a conspicuous train of thoughts, is in the highest degree grateful to the ear, and should, therefore, never be omitted.

Second, *a descent of the voice below the current melody to that extent which renders the last constituent of the cadence inaudible*.

Care should be taken that, in lowering the voice to form the cadence, its force may be kept sufficiently up, to render the close of the sentence perfectly audible. If the general pitch of the voice be so regulated as not to fall too low in effecting the close, there will be no difficulty in making it sufficiently loud and forcible.

Third, *a repetition of the same form of cadence at every pause greater than that indicated by a comma*. This monotony of the cadence may be avoided by the use of the suspension, or be changed to some other form of the cadence.

Fourth, *a want of variety, in not using a sufficient number of the different forms*.

There is an ample source for variety in the forms of the cadence, suited to all kinds of sentiment, and all forms of quantity, in the terminating syllables of sentences.

Careful study, combined with suitable practice, can not fail to correct all these defects above enumerated.

In the personation, in the following, an opportunity is given for the waves, direct and indirect :

A Fool! a Fool! I met a Fool i' th' forest —
 A motley Fool. A miserable world!
 As I do live by food, I met a Fool,
 Who laid him down and bask'd him in the sun,
 And rail'd on Lady Fortune in good terms,
 In good set terms, — and yet a motley Fool.
 "Good morrow, Fool," quoth I. "No, sir," quoth he,
 "Call me not Fool, till heav'n hath sent me fortune:"
 And then he drew a dial from his poke,
 And looking on it with lack-lustre eye,
 Says, very wisely, "It is ten o'clock:
 Thus we may see," quoth he, "how the world wags:
 'Tis but an hour ago since it was nine;
 And after one hour more, 't will be eleven;
 And so, from hour to hour, we ripe and ripe,
 And then, from hour to hour, we rot and rot;
 And thereby hangs a tale." When I did hear
 The motley Fool thus moral on the time,
 My lungs began to crow like chanticleer,
 That fools should be so deep-contemplative;
 And I did laugh, sans intermission,
 An hour by his dial! — Oh, noble Fool!
 A worthy Fool! Motley's the only wear.

PERSONATION.

We should give especial attention to the change of voice in Personation. In public reading and declamation, it is of great importance; but is generally overlooked, or but little practiced.

The narrative or descriptive sentences leading to the Personation, will depend for *Force*, *Pitch*, and *Time*, upon the character of the ideas in the Personation. For instance, if a death scene is being given, as in "Poor Little Jim," the *Pitch* will be low, and diminish until the words uttered by the dying boy are reached. Then, with *Pure Voice*, *slightly Tremor*, *Pitch moderate*, and *Time slow*, with a pause between the narrative and the quoted words, the speaker will say :

"Tell father, when he comes from work, I said good-night to him; and mother — now-I'll-go-to-sleep.

The last words very soft, and hesitating utterance.

Before this example, is another in the same selection, not quite so marked; which we give, from the third verse. She gets her answer from the child; softly fall the words from him —

“Mother, the angels do so smile, and beckon little Jim!
I have no pain, dear mother, now, — but oh, I am so dry!
Just moisten poor Jim’s lips again — and, mother, don’t you cry.”
With gentle, trembling haste, she held the liquid to his lips, —

That which is quoted is supposed to be uttered by the dying child, and can not be given effectively without the changes in voice, etc., referred to above.

If the climax of the narrative is a battle scene, and the Personation represents an officer giving the command to charge, as in “The Light Brigade,” then the most marked change will be made in the voice, between the descriptive and the Personation.

“Forward the light brigade! take the guns!” demands *Full Force*, *Quick Time*, *High Pitch*, *Compound Stress*; and the descriptive preceding it will commence with *Moderate Pitch*, *Moderate Time* (increasing), and *Medium Force*, with *Median Stress*.

We give a number of

EXAMPLES

for the practice of the transitions necessary in Personations.

1.

- (*per.*) “Stand to your guns, men!” Morris cried.
Small need to pass the word;
(*desc.*) Our men at quarters ranged themselves
Before the drum was heard.

The *Pitch* should fall three notes, at least, on the words “Morris cried,” and raised but slightly on the remainder of the stanza.

2.

(*desc.*) And when Peter saw it, he answered unto the people: (*per.*)
“Ye men of Israel, why, marvel ye at this? or why look ye so earnestly on us, as though by our own power or holiness, we had made this man to walk?” etc.

To read the Bible acceptably in public, requires the application of every principle in elocution; for no where is *Expression* so richly rewarded, as in the pronunciation of the sacred text. The descriptive and Personation should be so distinctly marked, that the attention will be at once attracted to the different styles, and the meaning understood.

3.

Shout, Tyranny, shout
Through your dungeons and palaces, "Freedom is o'er!"

4.

Princes! potentates!
Warriors! the flower of heaven — once yours, now lost! —
If such astonishment as this can seize
Eternal spirits —
Awake! arise! or be forever fallen!

5.

These abominable principles, and this more abominable avowal of them, demand the most decisive indignation. I call upon that right reverend and this most learned Bench, to vindicate the religion of their God, to defend and support the justice of their country. I call upon the bishops to interpose the unsullied sanctity of their lawn, upon the judges to interpose the purity of their ermine, to save us from this pollution.

EXPRESSION OF THE PASSIONS AND EMOTIONS.

OBJECT OF THE STUDY OF ELOCUTION.

Language is the foundation of a sentiment or emotion.

As it is impossible to print a tear, a groan, a sneer, a laugh, or a look, so it is impossible to express all the meaning of an author, unless in the spirit of the sentiment, and, from long practice, one is able to express that sentiment. The mere repetition of the words of Shakespeare, would give little idea of the full meaning and power of those words. In this view, **MANNER** is quite as important as **MATTER**; for without it, the choicest ideas, as represented by words, are lifeless. The study of *Expression* is the most important part of Elocution, as it is the appropriate and harmonious application of all the principles that form the science of utterance. *It is the ART of Elocution.*

In extemporaneous discourse, emotions may suggest language, and language may suggest emotion. The emotions excited by language, arise from the clear, strong, and suitable exhibition of the relation of the ideas

expressed in language. These relations are always exhibited or expressed by the use of the ELEMENTS OF VOCAL EXPRESSION — *Quality, Pitch, Force, Stress, Emphasis, Inflection, Pause, and Personation*. Practice upon these combinations gives confidence in their use in reading and speaking, and educates the *Taste* and *Judgment*. The ear is disciplined to notice exaggerations and affectations, and to avoid them — as the skillful musician notices and avoids discords.

Desiring to make this compilation a complete and thorough DRILL BOOK AND GUIDE, we enumerate the different elements of expression, necessary to the intonation of most of the *feelings* and *emotions*, with *examples for practice*.

We would not be understood as claiming that there is an element of vocal expression peculiarly adapted to every different sentiment or emotion. The same vocal element is frequently used to express very different sentiments and emotions. But by the *management* of these elements, in continuous and careful practice, all the varieties may be expressed, as the most complicate harmonies in music are produced by the *notes of the scale*, by the skillful musician.

We begin with

DIGNITY, GRAVITY, AND SOLEMNITY.

These, and kindred expressions, as ADORATION, REVERENCE, VENERATION, and AWE, are expressed by *Orotund Quality, Long Quantity, Slow Time, and Median Stress*.

1.

Yet a few days, and thee,
The all-beholding sun shall see no more,
In all his course ; nor yet in the cold ground,
Where thy pale form was laid, with many tears,
Nor in the embrace of ocean, shall exist
Thy image. Earth, that nourished thee, shall claim
Thy growth, to be resolved to earth again ;
And, lost each human trace, surrendering up
Thine individual being, shalt thou go
To mix forever with the elements,
To be a brother to the insensible rock,
And to the sluggish clod, which the rude swain
Turns with his share, and treads upon.

Thou shalt lie down
With patriarchs of the infant world — with kings,
The powerful of the earth — the wise, the good,
Fair forms, and hoary seers of ages past, —
All in one mighty sepulchre. The hills,
Rock-ribbed and ancient as the sun — the vales
Stretching in pensive quietness between —
The venerable woods — rivers that move

In majesty, and the complaining brooks,
That make the meadows green — and, poured round all,
Old ocean's gray and melancholy waste —
Are but the solemn decorations all,
Of the great tomb of man.

2.

These, as they change, Almighty Father! these
Are but the varied God. The rolling year
Is full of Thee. —
And oft Thy voice in dreadful thunder speaks;
And oft at dawn, deep noon, or falling eve,
By brooks and groves, in hollow-whispering gales.
In winter, awful Thou! with clouds and storms
Around Thee thrown, tempest o'er tempest rolled —
Majestic darkness! On the whirlwind's wing,
Riding sublime, Thou bidd'st the world adore,
And humblest Nature, with Thy northern blast.

3.

These are Thy glorious works, Parent of Good!
Almighty! Thine this universal frame,
Thou wondrous fair! — Thyself how wondrous, then!
Unspeakable! who sitt'st above these heavens,
To us invisible, or dimly seen
Midst these, thy lowest works!
Yet these declare Thy goodness beyond thought,
And power divine!

CHEERFULNESS, LIVELINESS, GAIETY, EARNEST DESCRIPTION,

And similar feelings, require the *Natural or Pure Voice, Short Quantity
Quick Time, Radical, and Vanishing Stress.*

1.

Hear the sledges with the bells — silver bells!
What a world of merriment their melody foretells!
How they tinkle, tinkle, tinkle, in the icy air of night!
While the stars that oversprinkle all the heavens, seem to twinkle
With a crystalline delight —
Keeping time, time, time, in a sort of Runic rhyme,
To the tintinnabulation that so musically wells
From the bells, bells, bells, bells, bells, bells, bells, —
From the jingling and the tinkling of the bells.

2.

Hear the mellow wedding-bells — golden bells!
What a world of happiness their harmony foretells!
Through the balmy air of night, how they ring out their delight!

From the molten-golden notes, all in tune,
 What a liquid ditty floats
 To the turtle-dove that listens, while she gloats
 On the moon!
 Oh, from out the sounding cells,
 What a gush of euphony voluminously wells!
 How it swells, how it dwells
 On the Future! How it tells of the rapture that impels
 To the swinging and the ringing of the bells, bells, bells,
 Of the bells, bells, bells, bells, bells, bells, bells —
 To the rhyming and the chiming of the bells.

3.

But, oh! how altered was its sprightlier tone,
 When Cheerfulness, a nymph of healthiest hue,
 Her bow across her shoulder flung,
 Her buskins gemm'd with morning dew,
 Blew an inspiring air, that dale and thicket rung,
 The hunter's call, to Fawn and Dryad known!
 The oak-crowned sisters and their chaste-eyed queen,
 Satyrs and sylvan boys were seen,
 Peeping from forth their alleys green:
 Brown Exercise rejoiced to hear,
 And Sport leaped up, and seized his beechen spear.

4.

O bright, beautiful, health-inspiring, heart-gladdening water! Every
 where around us dwelleth thy meek presence — twin-angel sister of all
 that is good and precious here; in the wild forest, on the grassy plain,
 slumbering in the bosom of the lonely mountain, sailing with viewless
 wings through the humid air, floating over us in curtains of more than
 regal splendor — home of the healing angel, when his wings bend to the
 woes of this fallen world —

Oh, water, pure water, bright water for me,
 And wine for the trembling debauchee!

MIRTH, WIT, PLEASANTRY, JOY, RAPTURE, DELIGHT
 SPRIGHTLINESS, AND GOOD HUMOR,

Require for their expression, *Short Quantity, Quick Time, Rising Inflec-
 tions, Radical, and Median Stress*, with occasional use of the *Tremor Voice*.

1.

But thou, O Hope! with eyes so fair!
 What was thy delighted measure?
 Still it whispered promised pleasure,
 And bade the lovely scene at distance hail.
 Still would her touch the strain prolong;
 And from the rocks, the woods, the vale,
 She called on Echo still, through all her song;
 And, where her sweetest theme she chose,
 A soft, responsive voice, was heard at every close;
 And Hope, enchanted, smiled, and waved her golden hair.

2.

Oh, then, I see, Queen Mab hath been with you ;
 She comes
 In shape no bigger than an agate stone
 On the forefinger of an alderman,
 Drawn by a team of little atomies
 Over men's noses, as they lie asleep ;
 Her wagon-spokes, made of long spinners' legs ;
 The cover, of the wings of grasshoppers ;
 The traces, of the smallest spider's web ;
 The collars, of the moonshine's watery beams ;
 Her whip, of cricket's bone ; the lash, of film ;
 Her wagoner, a small gray-coated gnat,
 Her chariot is an empty hazel-nut,
 Made by the joiner squirrel, or old grub, —
 Time out of mind, the fairies' coachmakers.
 And in this state, she gallops, night by night.
 Sometimes she gallops o'er a courtier's nose,
 And then dreams he of smelling out a suit ;
 And sometimes comes she with a tithe-pig's tail,
 Tickling a parson's nose as he lies asleep ;
 Then dreams he of another benefice.
 Sometimes she driveth o'er a soldier's neck,
 And then dreams he of cutting foreign throats,
 Of breaches, ambuscadoes, Spanish blades,
 Of healths five fathoms deep ; and then anon,
 Drums in his ear, at which he starts and wakes,
 And, being thus frightened, swears a prayer or two,
 And sleeps again.

3.

(This selection may be made a *Laughing Exercise*.)

I wrote some lines, once on a time,
 In wonderous merry mood ;
 And thought, as usual, men would say
 They were exceeding good.

They were so queer, so very queer,
 I laughed as I would die ; —
 Albeit, in the general way,
 A sober man am I.

I called my servant, and he came ; —
 How kind it was of him,
 To mind a slender man like me,
 He of the mighty limb !

"These to the printer !" I exclaimed ;
 And, in my humorous way,
 I added (as a trifling jest),
 "There'll be the devil to pay !"

He took the paper, and I watched,
And saw him peep within ;
At the first line he read, his face
Was all upon a grin.

He read the next ; the grin grew broad,
And shot from ear to ear.
He read the third ; a chuckling noise
I now began to hear.

The fourth, he broke into a roar ;
The fifth, his waistband split ;
The sixth, he burst five buttons off,
And tumbled in a fit.

Ten days and nights, with sleepless eye,
I watched that wretched man ;
And since, I never dare to write
As funny as I can.

ASTONISHMENT, AND SURPRISE,

With **AMAZEMENT, EXCLAMATION, ADMIRATION, OR WONDER**, require
Long Quantity, Varied Force, Radical and Median Stress, Downward and
Upward Inflections, thirds, fourths, fifths, or octaves, according to excite-
ment ; with *Equal, Direct, and Inverted Waves ; Orotund Quality, and*
Guttural at times.

1.

Whence and what art thou, execrable shape !
That dar'st, though grim and terrible, advance
Thy miscreated front athwart my way
To yonder gates ? Through them, I mean to pass —
That be assured — without leave asked of thee !
Retire, or taste thy folly ; and learn by proof,
Hell-born ! not to contend with spirits of heaven !

2.

Back to thy punishment,
False fugitive ! and to thy speed add wings ;
Lest with a whip of scorpions I pursue
Thy lingering, or with one stroke of this dart
Strange horror seize thee, and pangs unfelt before.

3.

I should be surprised indeed, if, while you are doing us wrong, you did not profess your solicitude to do us justice. From the day on which Strongbow set his foot upon the shore of Ireland, Englishmen were never wanting in protestations of their deep anxiety to do us justice ; — even Strafford, the deserter of the people's cause — the renegade Wentworth, who gave evidence in Ireland of the spirit of instinctive tyranny which predominated in his character — even Strafford, while he trampled upon our rights, and trod upon the heart of the country, protested his solicitude to do justice to Ireland ! What marvel is it, then, that gentlemen opposite should deal in such vehement protestations ?

4.

Tell me — for you were there — I appeal to the gallant soldier before me, from whose opinions I differ, but who bears, I know, a generous heart in an intrepid breast ; — tell me, for you must needs remember, on that day when the destinies of mankind were trembling in the balance, while death fell in showers, when the artillery of France was leveled with the precision of the most deadly science, when her legions, incited by the voice and inspired by the example of their mighty leader, rushed again and again to the onset, — tell me if, for an instant, when to hesitate for an instant was to be lost, the “aliens” blanched ?

5.

ALIENS! *Good God!* Was Arthur, Duke of Wellington, in the House of Lords, and did he not start up and exclaim, “*Hold! I have seen the Aliens do their duty!*”

POSITIVENESS, CERTAINTY, AND CONFIDENCE,

With CONVICTION, AUTHORITY, COMMAND, DEFIANCE, DENUNCIATION, REPREHENSION, AFFIRMATION, INSTRUCTION, PRECEPT, and WARM ARGUMENTATION, as well as DENYING, REPROVING, REFUSING, and FORBIDDING, require for their effective intonation, two or more of the following elements: *Marked Downward Inflections; Radical, Median, or Vanishing Stress; Orotund*, and sometimes the harsh *Guttural Quality; and Direct Equal Waves.*

1.

Come one — come all! This rock shall fly
From its firm base, as soon as I!

2.

These few precepts in thy memory
Look thou character. Give thy thoughts no tongue,
Nor any unproportioned thought his act.
Be thou familiar, but by no means vulgar.
The friends thou hast, and their adoption tried,
Grapple them to thy soul with hooks of steel.

8.

But Douglas round him drew his cloak,
Folded his arms, and thus he spoke:
“My manors, halls, and bowers, shall still
Be open, at my sovereign’s will,
To each one whom he lists, howe’er
Unmeet to be the owner’s peer.
My castles are my king’s alone,
From turret to foundation stone; —
The hand of Douglas is his own,
And never shall in friendly grasp,
The hand of such as Marmion clasp!”
Burned Marmion’s swarthy cheek like fire,
And shook his very frame for ire;
And “This to me!” he said, —
“And ’twere not for thy hoary beard,

Such hand as Marmion's had not spared
 To cleave the Douglas' head !
 And first I tell thee, haughty peer,
 He who does England's message here,
 Although the meanest in her state,
 May well, proud Angus, be thy mate !
 And, Douglas, more I tell thee here,
 E'en in thy pitch of pride :
 Here in thy hold, thy vassals near —
 (Nay, never look upon your lord,
 And lay your hands upon your sword,)
 I tell thee, thou'rt defied !
 And if thou said'st I am not peer
 To any lord in Scotland here —
 Lowland or Highland, far or near —
 Lord Angus, thou hast lied !"
 On the earl's cheek, the flush of rage
 O'ercame the ashen hue of age ;
 Fierce he broke forth : " And darest thou, then,
 To beard the lion in his den —
 The Douglas in his hall ? (rage)
 And hop'st thou hence unscathed to go ?
 No, by Saint Bride of Bothwell, no !"

4.

Banished from Rome ! What's banished, but set free
 From daily contact with the things I loathe ?
 " Tried and convicted traitor !" Who says this ?
 Who'll prove it, at his peril, on my head ?

Banished ! I thank you for't ! It breaks my chain !
 I held some slack allegiance till this hour —
 But now, my sword's my own. Smile on, my lords !
 I scorn to count what feelings, withered hopes,
 Strong provocations, bitter, burning wrongs,
 I have within my heart's hot cells shut up,
 To leave you in your lazy dignities !
 But here I stand and scoff you ! here I fling
 Hatred and full defiance in your face !
 Your Consul's merciful — for this, all thanks :
 He dares not touch a hair of Cataline !

" Traitor !" I go — but I return. This — trial ?
 Here I devote your senate ! I've had wrongs
 To stir a fever in the blood of age,
 Or make the infant's sinews strong as steel !
 This day's the birth of sorrow ! This hour's work
 Will breed proscriptions ! Look to your hearths, my lords !
 For there henceforth shall sit, for household gods,
 Shapes hot from Tartarus ! — all shames and crimes ! —
 Wan treachery, with his thirsty dagger drawn ;
 Suspicion, poisoning his brother's cup ;
 Naked rebellion, with the torch and axe,
 Making his wild sport of your blazing thrones ;
 Till anarchy comes down on you like night,
 And massacre seals Rome's eternal grave !

5.

EARNEST APPEAL.

O comrades! warriors! Thracians! If we *must* fight, let us fight for ourselves! If we *must* slaughter, let us slaughter our oppressors! If we *must* die, let us die under a free sky, by the bright waters, in NOBLE, HONORABLE BATTLE!

ANGER, RAGE, REVENGE, WRATH, MALICE, AND HATE,

Are expressed by *Short Quantity* on emphatic words, *Quick Time*, *Soundness*, *Orotund*, *Guttural*, and *Aspirate Qualities*, with *Downward Inflections*, and *Direct* and *Indirect Waves*.

1.

ANGER.

(The greatest force should be given to the words "*Anger*," "*clash*," "*swept*," etc.)

Next, *Anger* rushed; his eyes on fire, in lightnings owned his secret stings; with one rude *clash* he struck the lyre, and *swept*, with hurried hands, the strings.

2.

REVENGE.

And longer had she sung — but, with a frown, *Revenge* impatient rose; he threw his blood-stained sword in thunder down, and, with a withering look, the war-denouncing trumpet took, and blew a blast so loud and dread, were ne'er prophetic sounds so full of woes.

3.

COURAGE.

Strike, till the last armed foe expires! strike, for your altars and your fires! strike, for the green graves of your sires — God and your native land!

4.

COURAGE.

Up, comrades! up! — in Rokeby's halls,
Ne'er be it said our courage falls!

5.

INFURIATE ANGER.

Thou den of drunkards with the blood of princes! Gehenna of the waters! Thou sea Sodom! Thus I devote thee to the infernal gods — thee and thy serpent seed! [*To the executioner.*] Slave, do thine office! Strike, as I struck the foe! Strike, as I would have struck those tyrants! Strike, deep as my curse! Strike — and but once!

6.

THE OATH.

By the tombs of your sires and brothers, the hosts which the traitors have slain — by the tears of your sisters and mothers, in secret conceal-

ing their pain—the grief which the heroine smothered, consuming the heart and the brain—by the sigh of the penniless widow, by the sob of the orphans' despair, where they sit in their sorrowful shadow—kneel, kneel, every freeman, and swear! Swear! [*Orotund and guttural.*] And hark, the deep voices replying from the graves where your fathers are lying: "*Swear, oh, Swear!*"

7.

Blaze with your serried columns! I will not bend the knee! The shackles ne'er again shall bind the arm which now is free! I've mailed it with the thunder, when the tempest muttered low; and where it falls, ye well may dread the lightning of its blow!

I loathe ye in my bosom, I scorn ye with my eye; and I'll taunt ye with my latest breath, and fight ye till I die! I ne'er will ask ye quarter, and I ne'er will be your slave; but I'll swim the sea of slaughter, till I sink beneath the wave!

JEALOUSY, ENVY, INDIGNATION, AVERSION, SCORN, AND ABHORRENCE,

Require less energy in their intonation than the preceding, more deliberation. The elements of the preceding should be moderated by *Longer Quantity*, *Median Stress*, and the *Wave*.

1.

JEALOUSY.

Thy numbers, Jealousy, to nought were fixed; sad proof of thy distressful state! Of differing themes the veering song was mixed; and now it courted Love; now, raving, called on Hate.

2.

SCORN.

I've scared ye in the city, I've scalped ye on the plain; go, count your chosen, where they fell beneath my leaden rain! I scorn your proffered treaty! the pale-face I defy! revenge is stamped upon my spear, and blood my battle-cry!

3.

ANGER AND SCORN.

You common cry of curs, whose breath I hate as reek o' the rotten fens!—whose loves I prize as the dead carcasses of unburied men, that do corrupt my air!—I banish you!

4.

ENVY.

Aside the devil turned for envy; yet, with jealous leer malign, eyed them askance, and to himself thus plain'd: Sight hateful! sight tormenting! thus these two, imparadised in one another's arms, the happier Eden, shall enjoy their fill of bliss on bliss; while I to hell am thrust, where neither joy nor love, but fierce desire—among our other torments not the least—still unfulfilled, with pain of longing, pines.

5.

Sir, who was he that disarmed the Thunderer ; wrested from his grasp the bolts of Jove ; calmed the troubled ocean ; became the central sun of the philosophical system of his age, shedding his brightness and effulgence on the whole civilized world ; whom the great and mighty of the earth delighted to honor ; who participated in the achievement of your independence, prominently assisted in moulding your free institutions, and the beneficial effects of whose wisdom will be felt to the last moment of recorded time ? Who, sir, I ask, was he ? A Northern laborer — a Yankee tallow-chandler's son — a printer's runaway boy !

6.

JEALOUSY.

If I do prove her haggard, though that her jesses were my dear heart-strings, I'd whistle her off, and let her down the wind, to prey at fortune. Haply, for I am black, and have not those soft parts of conversation that chamberers have ; or, for I am declined into the vale of years ; — yet, that's not much : — she's gone. I am abused ; and my relief must be to loathe her. Oh, curse of marriage ! that we can call these delicate creatures ours, and not their appetites ! I had rather be a toad, and live upon the vapor of a dungeon, than keep a corner in the thing I love for others' uses !

PLAINTIVENESS, AND DEEP PATHOS

Are expressed with prevailing softness of voice, by the semitone, *Long Quantity, Slow Time*, the *Semitonic Waves*, and *Median Stress*. Among the sentiments which require the *Plaintive Expression*, are the following : Complaint, Penitence, Contrition, Petition, Submission, Supplication, Awe, Reverence, Affection, Love, Attention, Pity, Compassion, Commiseration, Grief, Mercy, Sorrow, Lamentation, Bodily Pain, and Mental Suffering.

1.

The king stood still till the last echo died ; then, throwing off the sack-cloth from his brow, and laying back the pall from the still features of his child, he bowed his head upon him, and broke forth in the resistless eloquence of woe : —

"Alas ! my noble boy ! that thou should'st die ! Thou, who wert made so beautifully fair ! that death should settle in thy glorious eye, and leave his stillness in thy clustering hair ! How could he mark thee for the silent tomb, my proud boy, Absalom !

"Cold is thy brow, my son ! and I am chill, as to my bosom I have tried to press thee ! How was I wont to feel my pulses thrill, like a rich harp-string, yearning to caress thee, and hear thy sweet '*My father !*' from those dumb and cold lips, Absalom !

"But death is on thee ! I shall hear the gush of music, and the voices of the young ; and life will pass me in the mantling blush, and the dark tresses to the soft winds flung ; — but thou no more, with thy sweet voice, shalt come to meet me, Absalom !"

2.

"Ho! sailor of the sea! How's my boy, my boy?" "What's your boy's name, good wife? And in what good ship sailed he?"

"My boy John—he that went to sea! What care I for the ship, sailor? My boy's my boy to me!

"You come back from sea, and not know my John? I might as well have asked some landsman, yonder, down in the town! There's not an ass in all the parish, but he knows my John!

"How's my boy, my boy? And unless you let me know, I'll swear you are no sailor,—blue jacket or no! Brass button or no, sailor,—anchor or crown or no! Sure, his ship was the *Jolly Briton*."—"Speak low, woman! speak low!"

"And why should I speak low, sailor, about my own boy John? If I was loud as I am proud, I'd sing him over the town! Why should I speak low, sailor?"—"That good ship went down."

3.

Lovely art thou, O Peace! and lovely are thy children; and lovely are the prints of thy footsteps in the green valleys!

Blue wreaths of smoke ascend through the trees, and betray the half-hidden cottage; the eye contemplates well-thatched ricks, and barns bursting with plenty: the peasant laughs at the approach of winter.

White houses peep through the trees; cattle stand cooling in the pool; the casement of the farm-house is covered with jessamine and honeysuckle; the stately green-house exhales the perfume of summer climates.

Children climb the green mound of the rampart; and ivy holds together the half-demolished buttress.

4.

"And now depart! and when thy heart is heavy, and thine eyes are dim, lift up thy prayer beseechingly to Him, who, from the tribes of men, selected thee to feel His chastening rod! Depart, O leper! and forget not God!"

And he went forth—alone! Not one of all the many whom he loved—nor she whose name was woven in the fibres of the heart breaking within him now—to come and speak comfort unto him. Yea, he went his way,—sick and heart-broken, and alone—to die! For God had cursed the leper!

5.

The flames rolled on. He would not go, without his father's word. That father, faint in death below, his voice no longer heard. He called aloud: "Say, father, say if yet my task is done!" He knew not that the chieftain lay, unconscious of his son. "Speak, father!" once again he cried, "if I may yet be gone!" And but the booming shots replied, and fast the flames rolled on.

HUMOR, IMPATIENCE, AND DISCONTENT,

With PETULANCE, PEEVISHNESS, REPINING, VEXATION, CHAGRIN, and DISSATISFACTION, are expressed by the *Radical*, *Vanishing*, *Compound*, or *Guttural Stress*, the *Semitonic Aspiration*, and, at times, the *Diatonic Melody*. On syllables of *Long Quantity*, the *Double* and *Unequal Wave* will heighten the effect of the expression.

IMPATIENCE will sometimes raise the voice to *Loudness*, and the *Falsetts* may be heard in the *whine of Peevishness*.

SECRECY

Requires for its expression that *Pure Aspiration* called the *Whisper*.

APPREHENSION, AND MYSTERY,

With *CURIOSITY*, *SUSPICION*, and *EAGERNESS*, require *Aspiration* and a *Suppressed Voice*.

SUPPRESSED FEAR

Calls for an *Undertone*, and combines with it the *Tremor* or *Aspiration*.

DANGER, FEAR, AND TERROR,

Call for great *Force of Voice*, *Loud Concrete*, with the *Downward Concretes*, and marked with *Aspiration*. The voice of *TERROR* sometimes breaks forth in a *Scream* of the *Falsetts* or the *Orotund*.

HORROR

Requires *Orotund*, great *Loudness*, *Guttural Grating*, and *Aspiration*, which are always the symbols of the strongest emotions of the mind.

These qualities of voice will be blended on some words, and applied singly on others.

1.

Now o'er the one-half world
Nature seems dead ; and wicked dreams abuse
The curtain'd sleep ; now witchcraft celebrates
Pale Hecate's off'rings ; and wither'd murder,
Alarum'd by his sentinel, the wolf,
Whose howl's his watch, — thus, with his stealthy pace,
With Tarquin's ravishing strides, towards his design
Moves like a ghost. — Thou sure and firm-set earth !
Hear not my steps, which way they walk ; for fear
The very stones prate of my whereabouts,
And take the present horror from the time
Which now suits with it.

2.

AWE, EXTENDING TO FEAR.

It thunders ! Sons of dust, in reverence bow !
Ancient of days ! thou speakest from above !
Thy right hand wields the bolt of terror now —
That hand which scatters peace and joy and love.
Almighty ! trembling, like a timid child,
I hear thy awful voice ! — alarmed, afraid,
I see the flashes of Thy lightning wild,
And in the very grave would hide my head !

3.

TERROR.

The fox fled in terror; the eagle awoke,
As, slumbering, he dozed in the shelve of the rock;
Astonished, to hide in the moonbeam he flew,
And screwed the night-heaven, till lost in the blue.

4.

What may this mean,
That thou, dead corse, again, in complete steel,
Revisit'st thus the glimpses of the moon, —
Making night hideous, and we fools of nature,
So horribly to shake our disposition,
With thoughts beyond the reaches of our souls?

5.

Hear the loud alarm bells — brazen bells!
What a tale of terror, now, their turbulency tells!
In the startled ear of night, how they scream out their affright
Too much horrified to speak, they can only shriek, shriek,
Out of tune,
In the clamorous appealing to the mercy of the fire,
In a mad expostulation with the deaf and frantic fire —
Leaping higher, higher, higher, with a desperate desire,
And a resolute endeavor, now, now to sit, or never,
By the side of the pale-faced moon!
Oh, the bells, bells, bells! what a tale their terror tells
Of despair!
How they clang, and clash, and roar! what a horror they outpour
On the bosom of the palpitating air!

6.

Is this a dagger which I see before me,
The handle toward my hand? Come, let me clutch thee: —
I have thee not! — and yet I see thee still!
Art thou not, fatal vision, sensible
To feeling, as to sight? or art thou but
A dagger of the mind — a false creation,
Proceeding from the heat-oppressed brain?
I see thee yet, in form as palpable
As this which now I draw!
Thou marshal'st me the way that I was going!
And such an instrument I was to use!
Mine eyes are made the fools o' th' other senses,
Or else worth all the rest. I see thee still!
And on thy blade and dudgeon, gouts of blood!

THE INTERROGATION

May modify some of the elements of expression, in the preceding exercises — chiefly by intensifying the *Waves* and *Inflections*.

AUTHORITATIVE AND ANGRY ENQUIRY

Employs a good deal of *Force of Voice*, *Radical*, *Vanishing*, and *Thorough Enforcement*, and the *Wider Intervals*, with the *Loud Orotund*.

SNEERING, SCORNFUL INTERROGATION,

Or SURPRISE or EXCLAMATION, mixed with INTERROGATION, calls for *Vanishing*, *Compound*, or *Thorough Stress*, mixed with *Aspiration* or *Guttural Quality of Voice*, and the *Orotund*.

PLAINTIVE INTERROGATION

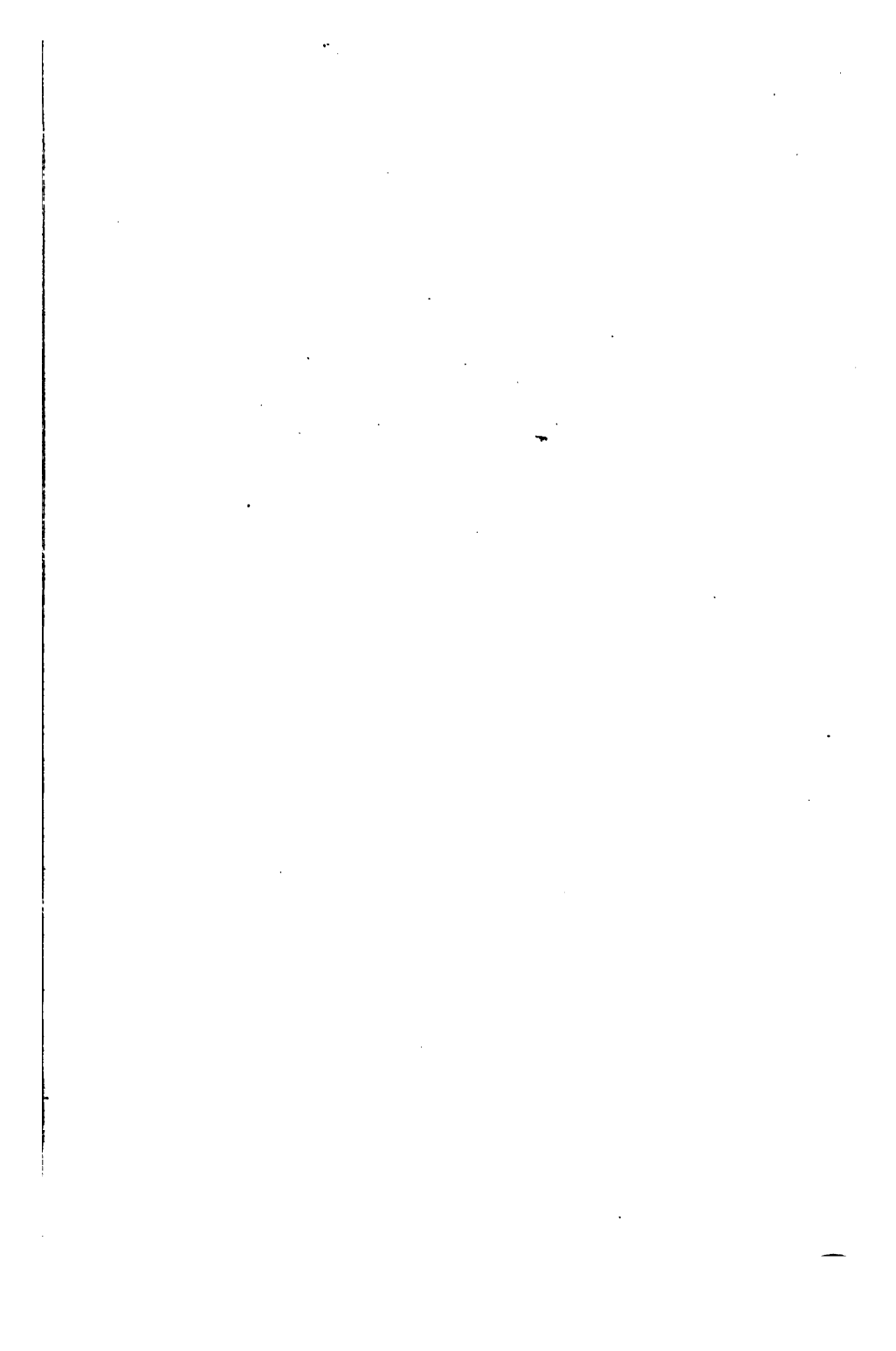
Is the opposite of Plaintive Exclamation, and therefore requires the *Chromatic Melody* and *Inverted Wave*; the first constituent being a *Semitone*, and the last a *Rising Third*, *Fourth*, *Fifth*, or *Octave*.

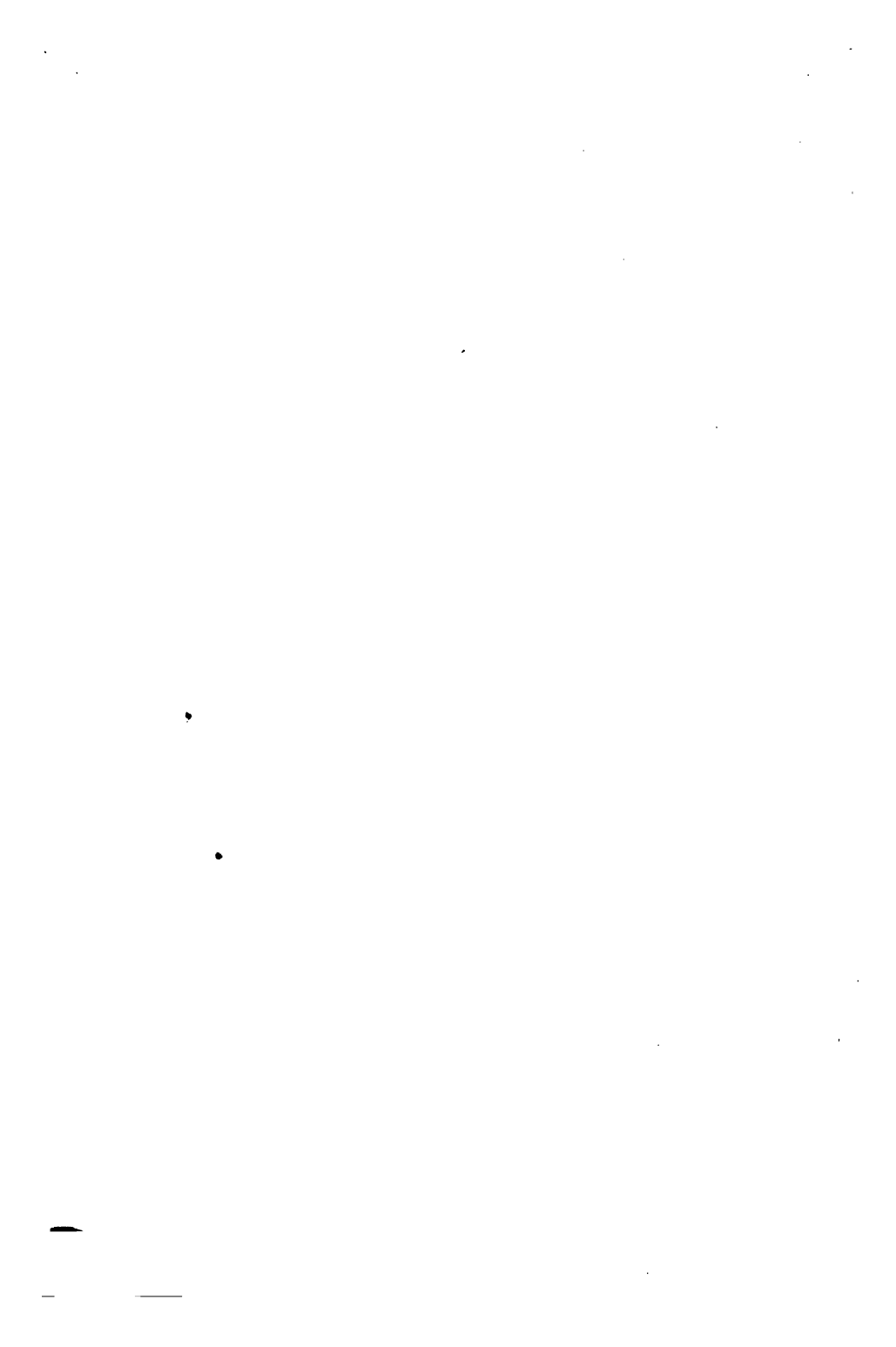
HUMILITY, MODESTY, AND SHAME,

With CAUTION, IRRESOLUTION, FATIGUE, APATHY, TRANQUILITY, and WEAKNESS, generally demand the *Simple Diatonic Melody*, *Feebleness of Voice*, and *Slow Time*.

We have multiplied Examples from a wide range of authors, selected especially for their variety and appropriateness in exhibiting the sentiment and emotion required; and we now say to the student—PRACTICE, PRACTICE! Do not be easily discouraged. If it is possible for you to form a class, and secure the services of an accomplished master, who can save time and study for you by giving an appropriate model, do so; but do not rely upon this, even. Help yourself! We smile at the enumeration of the formal apparatus of Athenian rhetorical education, which, in addition to its long and classified array of grammarians and rhetoricians, furnished, it is said, *five* gradations of schools for different species of muscular exercise, and *three* distinct classes of instructors for the voice—one to superintend practice in *Pitch*, another to conduct the exercises in *Force*, and a third to regulate vocal *Melody* and *Inflections*. Modern taste forbids this fastidious multiplicity and minuteness of appliances; but it makes, as yet, no adequate provision for the acquiring of that moral and intellectual power, and that expressive force, which result from the blending of a high-toned physical and mental training. The customary routine of academic declamation, consists in permitting or compelling a student to “speak,” and pointing out his faults, after they have been committed. But it offers no genial inducement to the exercise, and provides no preventive training by which faults might be avoided. This state of things is being changed; and the leading institutions of the country are introducing physical and vocal exercises—thereby intending to keep the connection between thought and its appropriate expression. To aid in this important work, this Drill-Book is sent forth.







MAY 17 1940